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Jeff Bridges—A Starman Is Born, by Patricia Morrisroe
Bernice Kanner's Madison Avenue Winners and Sinners

NEW YORK

WHIZ KIDS

By Tony Schwartz

Composer
Dalit Warshaw, 10,
and Brother
Hilan, 7

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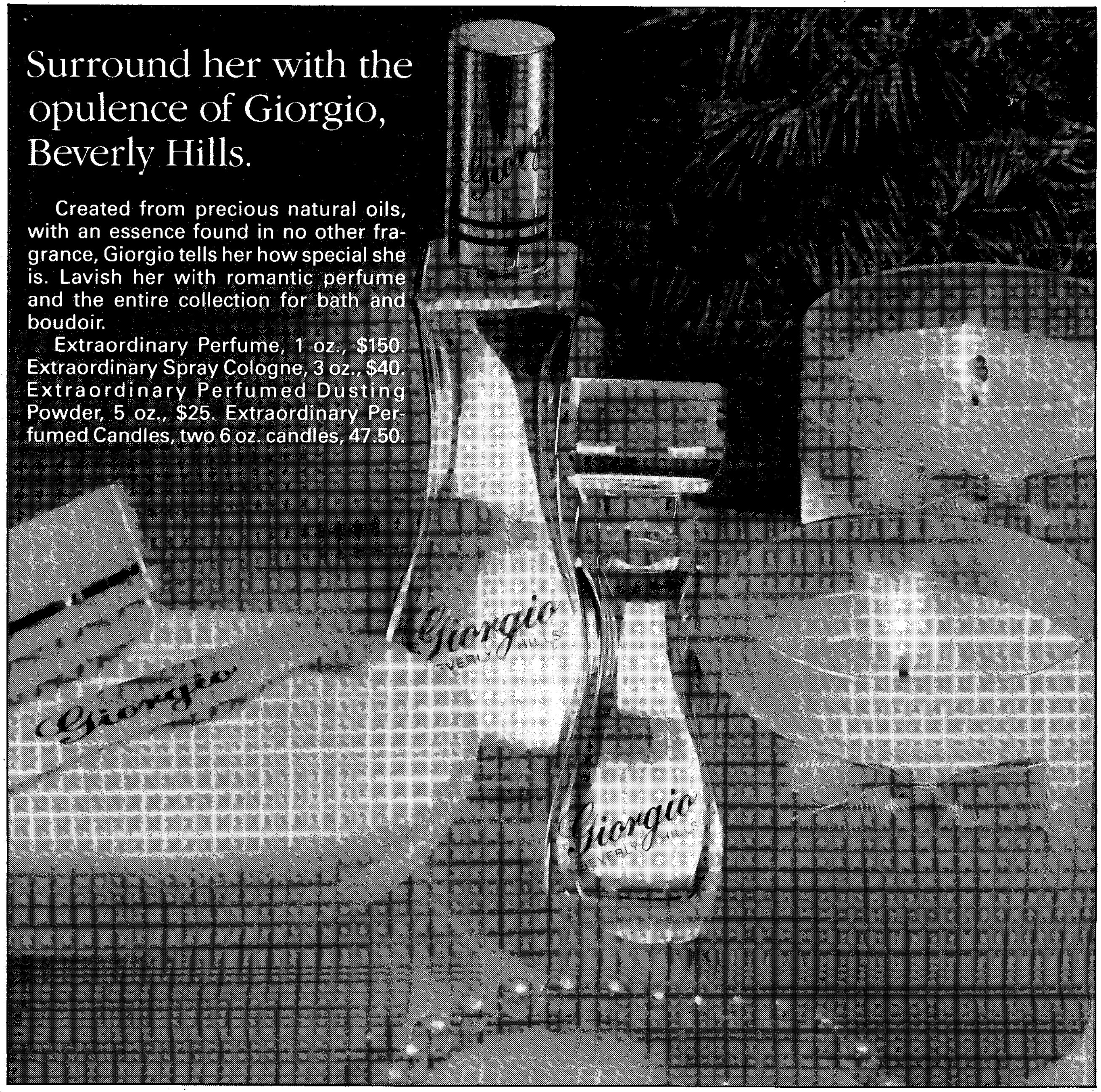

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Lufthansa The Beck connection to Munich.

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Dan Dorfman Back on 'The Bottom Line'

Dan Dorfman, who originated "The Bottom Line" column for *New York*, is returning to the magazine to resume the column. He succeeds Jack Egan, who has become managing editor of a new magazine, *Personal Investor*.

Dorfman's first column will appear in the issue of *New York* on sale January 7, 1985. The Dorfman column will be syndicated to newspapers and magazines by the News America Syndicate. Beginning March 1, 1985, Dorfman will be writing an additional column for distribution by the syndicate.

"Dan Dorfman is simply the best there is at what he does," said Edward Kosner, the editor of the magazine. "We're delighted to have him back in the pages of *New York* each week."

Dorfman began his journalism career at the *Daily News Record* and *Women's Wear Daily*. He wrote the "Heard on the Street" column for the *Wall Street Journal* from 1969 to 1973, then was "The Bottom Line" columnist for *New York* until 1978. Dorfman has also written for *Esquire* and the Chicago Tribune Syndicate. He appears on WCBS-TV's five o'clock news and on Cable News Network's *Moneyline*.

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Whiz Kids

By Tony Schwartz

Dalit Warshaw's compositions have been performed by the Rockland and Denver Symphony Orchestras, and next year, the Albany Symphony Orchestra will perform her symphonic suite. Last May, she was one of 22 winners in the BMI international competition for student composers. When she gives piano recitals, her brother, Hilan, sometimes appears as a guest violinist. Dalit Warshaw is ten; Hilan is seven. Both children possess talents and interests far beyond their years. They do not watch TV, listen to pop music, or even play much with other kids. As Tony Schwartz discovered, sometimes the hardest thing about being a child prodigy is being a child.

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By Fred Waitzkin

In the Soviet Union, chess is a matter of passion and privilege. For the last three months, the well-connected have been watching Anatoly Karpov and Gary Kasparov play for the world championship. Most Russians—and some of the Soviet Union's best players—can't attend the matches. Among them is Soviet chess champion Boris Gulko. Gulko and his wife are refuseniks, and since 1978, when they applied to emigrate to Israel, they have been treated as non-persons by the Soviet chess establishment and government. Fred Waitzkin reports on the dark side of Russian chess.

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A Starman Is Born

By Patricia Morrisroe

Actor Jeff Bridges looks a lot like his eighteen-month-old daughter—plump-faced and slightly dazed. One film critic has called Bridges "the most natural and least self-conscious screen actor who ever lived." But despite 21 films and two Academy Award nominations, he hasn't become the leading man that many have predicted he would be. That may change this week, when *Starman*, a science-fiction love story in which Bridges plays an alien sent to Earth, opens. It seems to be a tailor-made role. As a friend says, "Jeff isn't really of this world."

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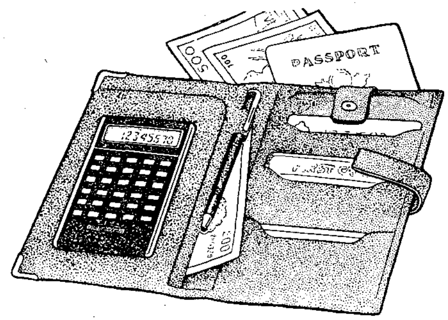

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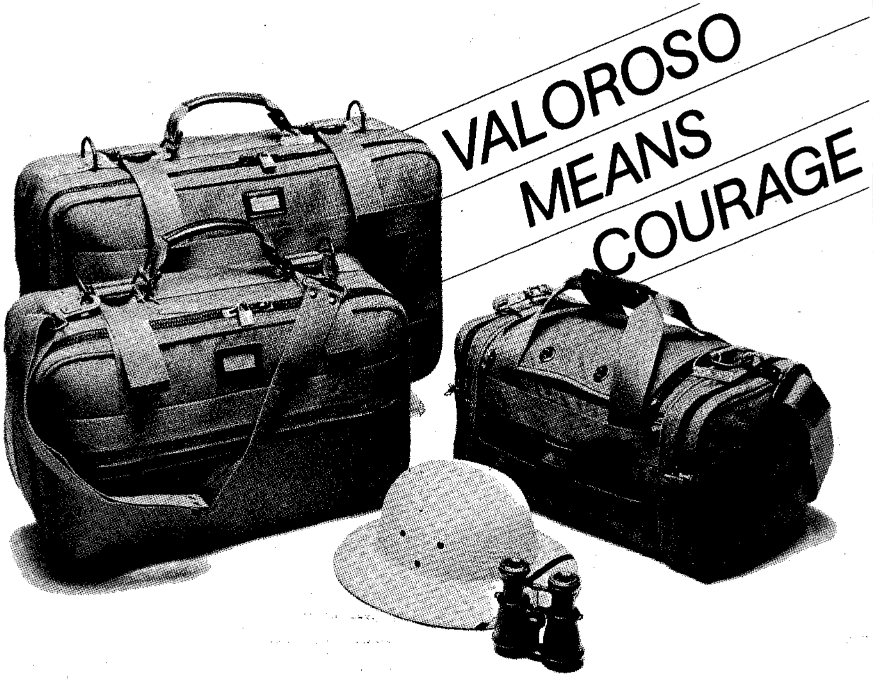

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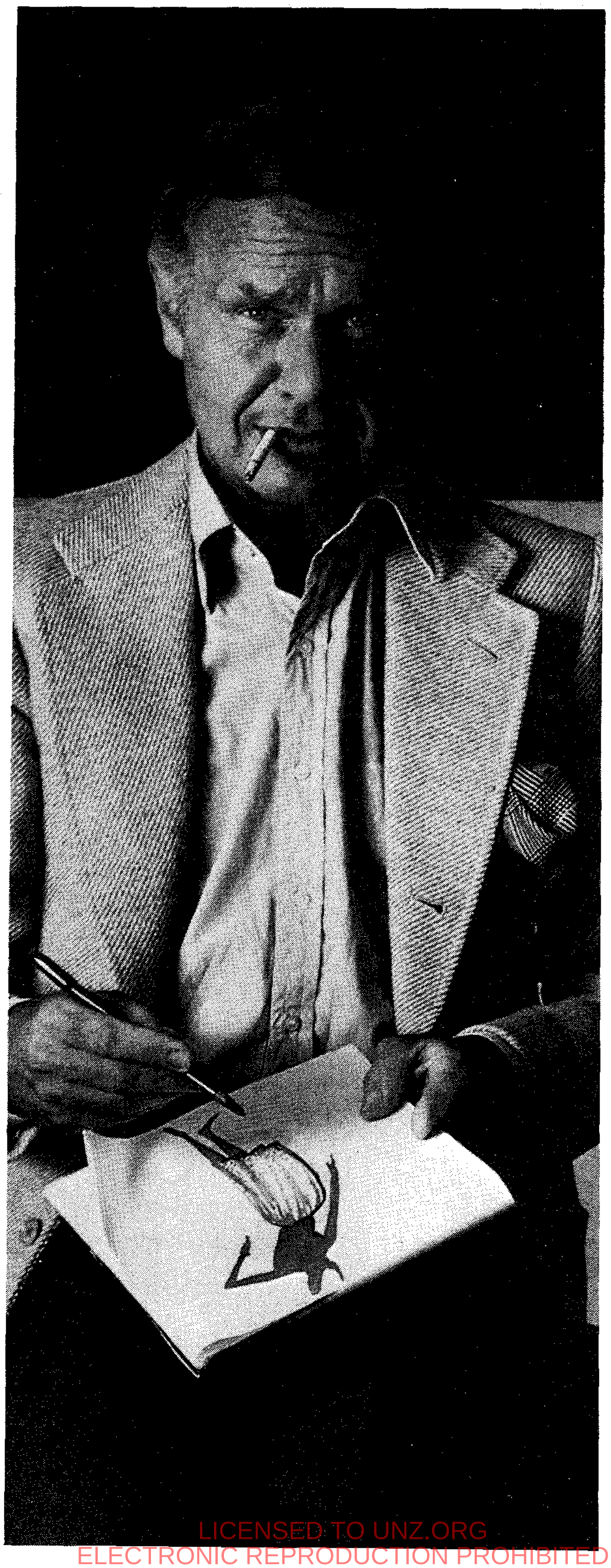
My new list of what I like and don't like so much in a woman.

My dislikes

1. A woman who talks about money all the time.
2. Who won't even answer the telephone without makeup.
3. Who lies about her age.
4. Who expects help from self-help books.
5. Who's a sore loser.
6. A woman who talks about old lovers. In front of new lovers.
7. Who won't spend her last few bucks on perfume.



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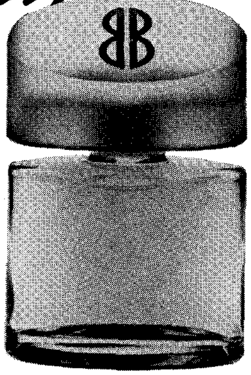
My likes

1. A woman who still likes older men.
2. A woman in a little red dress.
3. Who lives on something besides salads.
4. Who can whistle for a cab.
5. Who wears perfume when nobody's around.
6. A woman who refuses to have her prominent nose fixed.
7. Who will spend her last few bucks on perfume. Mine, I hope.

Bill Blass



Bill Blass Perfume.
At the Ultima II counter.

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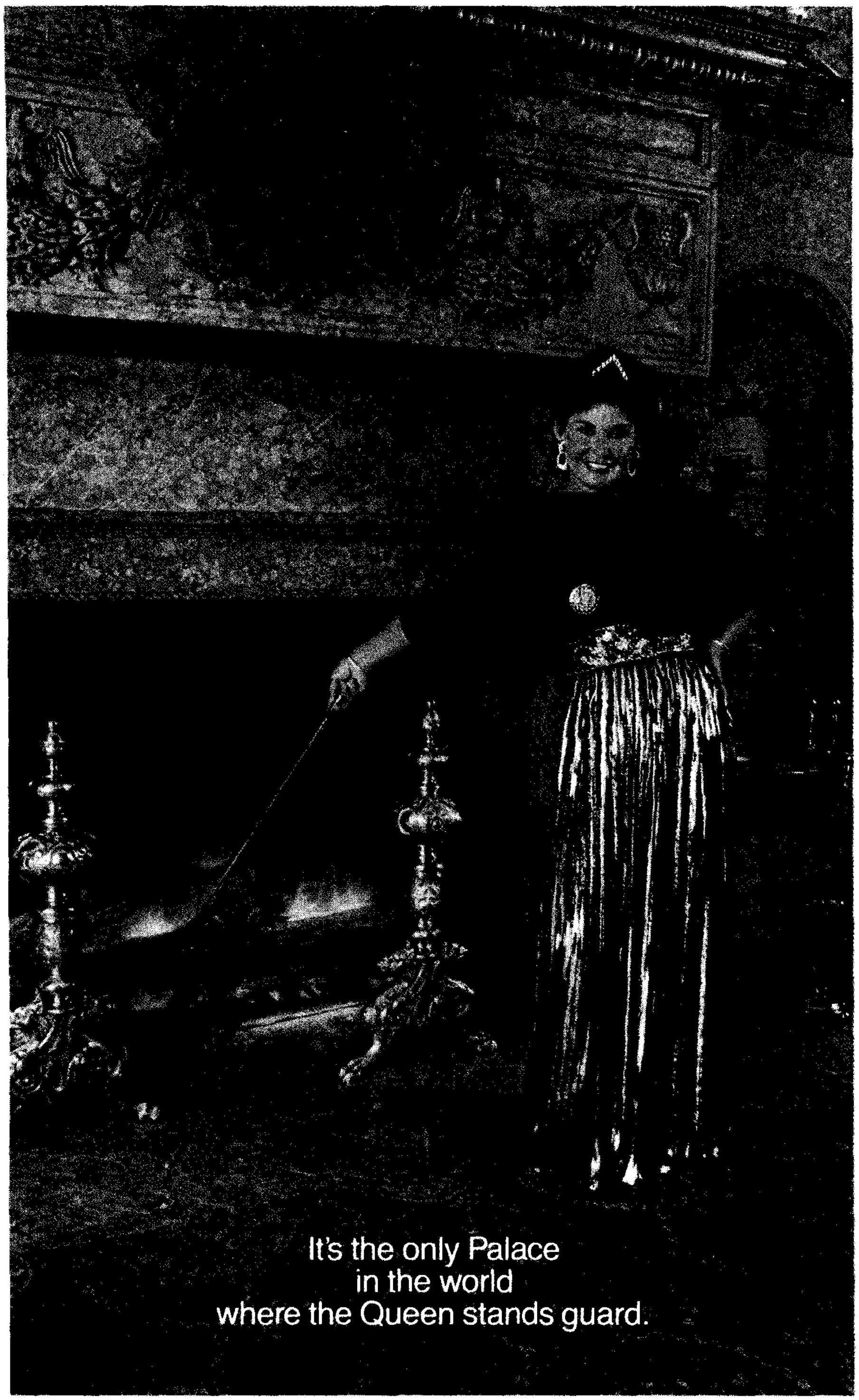

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LETTERS

A Matter of Taste

New York AND *Newsweek* ARRIVE IN MY mail on the same day each week. Recently, *Newsweek*'s cover story was the famine in Africa; *New York*'s was "Restaurant Madness" [by Patricia Morrisroe, November 26]. Both are legitimate stories, but I felt depressed about not only the starving Ethiopians but also about the self-centered baby-boomers elbowing one another in the newest restaurants. In that issue of *Newsweek*, columnist Meg Greenfield wrestled with the dilemma of being upper-middle class in a world with so many poor and underprivileged. There are no easy answers, but I appreciate Greenfield's words of conscience and hope that the yuppies swooning in *New York*'s pages will soon put their dining in proper perspective.

Michael Shepley
Manhattan

ON MY BIRTHDAY, THE DAY I READ "RESTAURANT Madness," I canceled my dinner reservation and sent the money to Oxfam. I can no longer associate myself with the people in that article.

Valerie Feigen
Manhattan

HOW CAN SOMEONE LIVING IN A WORLD ravaged by hunger proudly point to his kidney stones in a Plexiglas cube as proof of his outrageous gluttony? How can a thinking, feeling person boast, "We live to eat"? Have they no shame? Such confessions are better left unspoken in the grim recesses of their own consciences.

Kevin Patterson
Manhattan

NO WONDER THEY CAN'T AFFORD decent apartments. If they would spend more money on livable lodgings instead of filling their stomachs, they might enjoy life at home with family and friends.

Dan Wallack
Manhattan

MADNESS, INDEED! ONE RECENT EVENING, my girlfriend and I went to Pig Heaven and found ourselves in Pig Hell. We were insane for allowing ourselves to be treated like pigs rather than customers. We were told that it would be a half-hour wait. An hour and a half later, we were deposited at a cramped table

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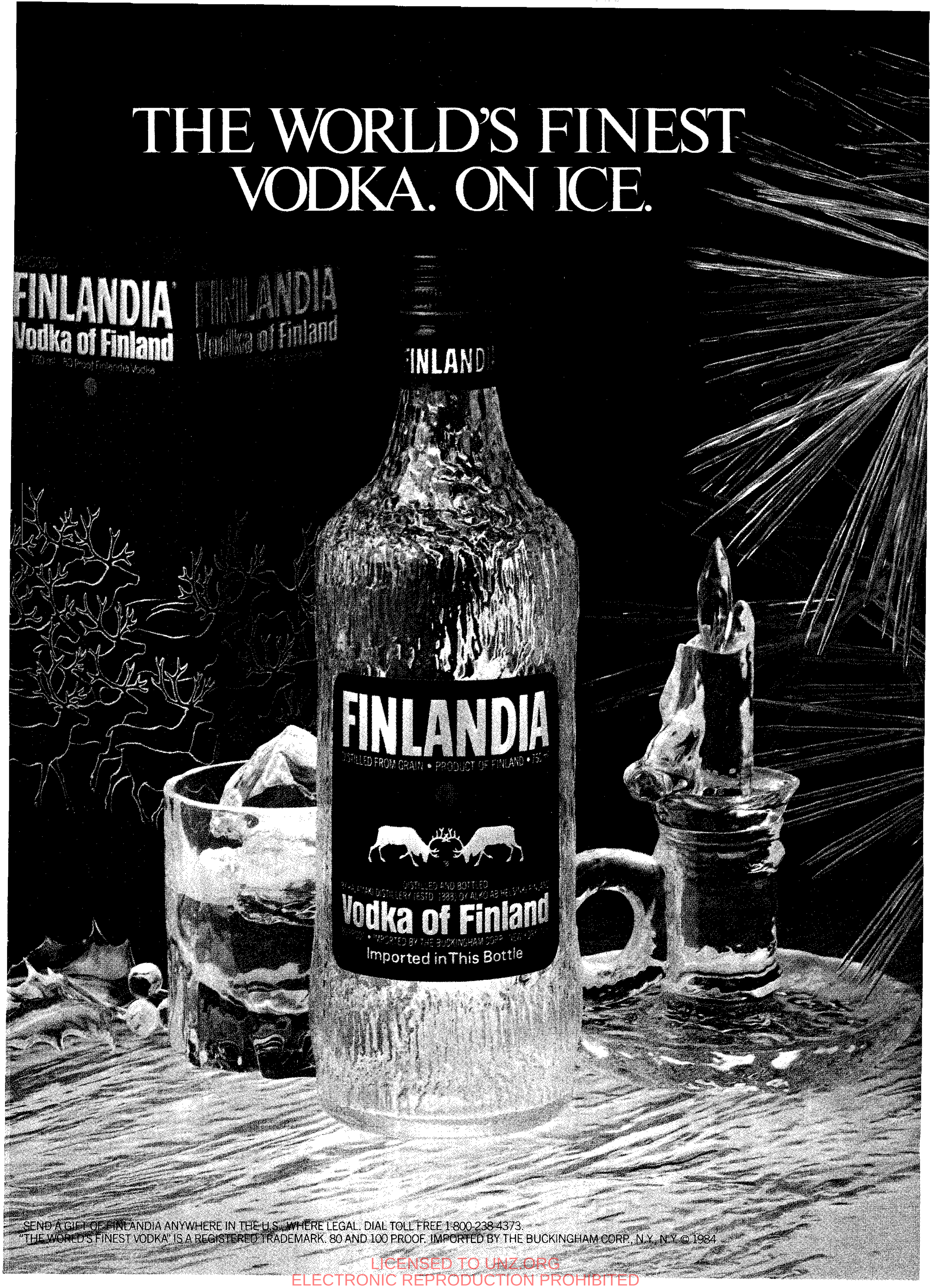
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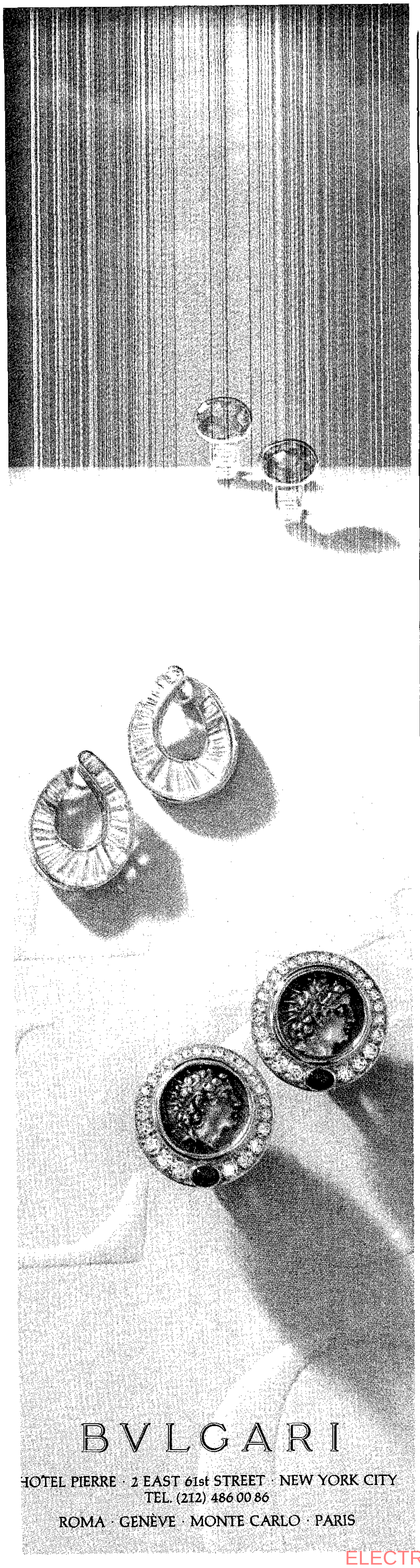
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that might as well have been a pigpen. The place was so uncomfortably noisy that a pig's squeal would have been soothing. Waiters and customers kept buzzing around the narrow aisles, kicking my chair. I can't figure out who is madder, the yuppie customers who think that paying for this abuse is chic or the owners of these nouveau cattle cars who have forgotten what quality, service, and gentility are.

Edward I. Adler
Manhattan

IT SEEMS RIDICULOUS THAT TWO PEOPLE would wait in line for 45 minutes, dine for 35 minutes, pay $85, and leave happy. Is eating really that important?

Harry Griver
Philadelphia, Pa.

YOUR ARTICLE FLATTERS ARRIVISTES BY disguising their conspicuous consumption with sociomoralistic overtones. Are we to assume that baby-boomers are so intellectually insular that they actually think that they're benevolently communing with the locals whenever they dine along Columbus Avenue?

Gregory Galligan
Brooklyn

YOU DESERVE RECOGNITION FOR SUBmitting the mores of many of your subscribers to public scrutiny. Given the self-indulgence some of them expressed in print, the jury shouldn't be out long.

Alfred Dessau
Far Rockaway, N.Y.

AS JONATHAN SWIFT IS, ALAS, NO LONger among us, I would like to make a modest proposal on his behalf. I suggest that everyone mentioned in your article be braised, glazed, stewed, or poached, and served to the starving children in Ethiopia.

Susan C. Shapiro
Manhattan

Harlem on My Mind

AS OFFICERS OF THE HAMILTON HEIGHTS Homeowners Association, we commend *New York* Magazine and Craig Unger for "Can Harlem Be Born Again?" [November 19]. Overall, we think it was a balanced discussion of the exciting housing rebirth occurring in our community. Such articles can only help dissolve some of the negative prejudice associated with Harlem and encourage community participation. We were especially pleased to see a photo of Hamilton Terrace on your cover; this block is a tribute to the residents and the block association that care for it. HHHA is proud to have members who have lived all their lives in this community, as well as those who are newcomers. One of our goals is to assure that during this renaissance our community remains a safe and attractive home for a variety of residents, including a balance of low- and middle-income New Yorkers—a balance that we believe is critical to the survival of our neighborhood.

Bonda E. Lee
President
Judith D. Hampton
Vice-president, Hamilton Heights
Homeowners Association, Inc.
Manhattan

YES. HARLEM CAN BE BORN AGAIN. I know many people who once shunned the idea of living in Harlem and are now desperately trying to find decent, affordable apartments or brownstones there. I am fortunate enough to live in one of the "comfortable developments" mentioned in your article, and even though it's surrounded by some urban blight, I never plan to flee to the suburbs or to close my eyes to the problem. Harlem will have a rebirth, but like anything torn down, it will take time to rebuild.

Warren Fields Jr.
Manhattan

The One to Watch

KUDOS TO JOHN LEONARD FOR HIS REview of *Ellis Island* ["Television: Take Back Your Tired, Your Poor," November 19]. I'd been kicking myself for having wasted hours, once again, on a television turkey, but Leonard's humorous comments put me in such a good mood I was almost glad I'd seen it.

Emily Volp
Brielle, N.J.

A Spotted Account

BERNICE KANNER'S ACCOUNT OF THE isolated and antipathetic position of the ad-agency spot buyer ["On Madison Avenue: On the Spot," November 19] is degrading as well as inaccurate. In my eight years as a spot buyer, I have never been "sneered at" by a creative director nor have I spent the majority of my days "punching calculators" with a phone "glued to" my ear. And the field is not a "netherworld" or a "pink-collar ghetto." Many women *and* men choose spot buying as a career; they do not acquiesce to it as an alternative to their unfulfilled "fantasies" of writing and producing. Kanner has oversimplified the role of the spot buyer by focusing on one rather boring phone negotiation.

Nancy A. Coleman
Manhattan

War Path

ACCORDING TO YOUR REVIEW ["BOOKS: Eve of Destruction," by Edward Zuckerman, November 26], my book *Day One—Before Hiroshima and After* "adds little" to the history of the nuclear-arms crisis. Did you know that the scientists who built the A-bomb were ignorant of

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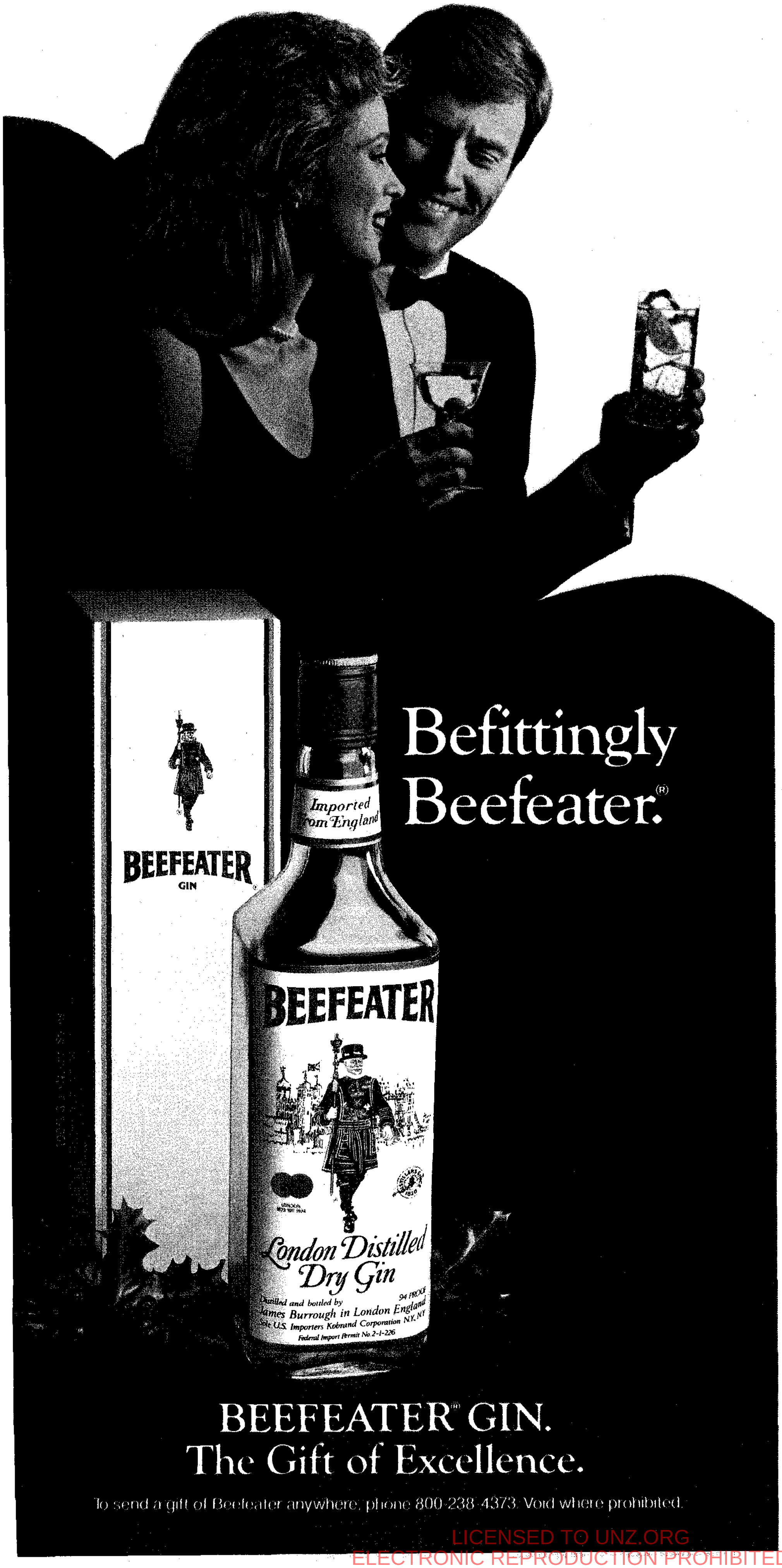
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its radiation-kill dimension? That the reports of radiation deaths and illness were officially dismissed as hoax or propaganda? That we were planning to drop 50 A-bombs on Japan, not 2? That the option of demonstrating the bomb peacefully (before its combat use) was never even systematically studied? That J. Robert Oppenheimer failed to inform the World War II decision-makers that the members of his scientific high command—all Nobel Prize-winners—were in disagreement about whether to drop the bomb, and how? That the government never told the families of American prisoners of war who were killed by our A-bomb in Hiroshima why these men died? That it took twenty years for the statistics of the Hiroshima dead to be corrected from 70,000 to 130,000, and that the victims of the bombing are still dying today in Hiroshima's "A-Bomb Hospital"? Your reviewer chose not to mention this, or any of the rest of my new information.

Peter Wyden
Ridgefield, Conn.

Edward Zuckerman replies: I am not sure what Wyden means when he says American scientists were ignorant of the atom bomb's radiation-kill dimension, since he himself quotes J. Robert Oppenheimer (on page 162) as predicting that the exploding bombs' radiation "would be dangerous to life for a radius of at least ⅔ of a mile." That Japanese reports of radiation effects were dismissed as propaganda is related in my own recent book, *The Day After World War III* (The Viking Press, 1984, pp. 69–70); *I* was put on the trail by *From Hiroshima to the Moon,* by Daniel Lang (Simon and Schuster, 1959, p. 39). That the U.S. planned to continue dropping atom bombs on Japan after the first two is reported in *A World Destroyed,* by Martin J. Sherwin (Vintage Books, 1977, p. 231). That the demonstration option was given short shrift is made clear in *The Greatest Power on Earth,* by Ronald W. Clark (Harper & Row, 1980, pp. 193, 194), and elsewhere. That the government covered up the deaths of American POW's at Hiroshima is reported in *A World Destroyed* (pp. 232, 233) and elsewhere. That early estimates of atom-bomb casualties were low and that people are still dying of the bomb's effects have been reported in literally hundreds of articles.

Correction

Rhoda Koenig writes: In my review of *Return Engagement* ["Books: Rich and Strange," December 3], I misinterpreted a statement that Sylvia Sidney's son, Jacob Adler, had been "struck down" by Lou Gehrig's disease to mean that he had died. My deepest apologies to Mr. Adler and his family. ■

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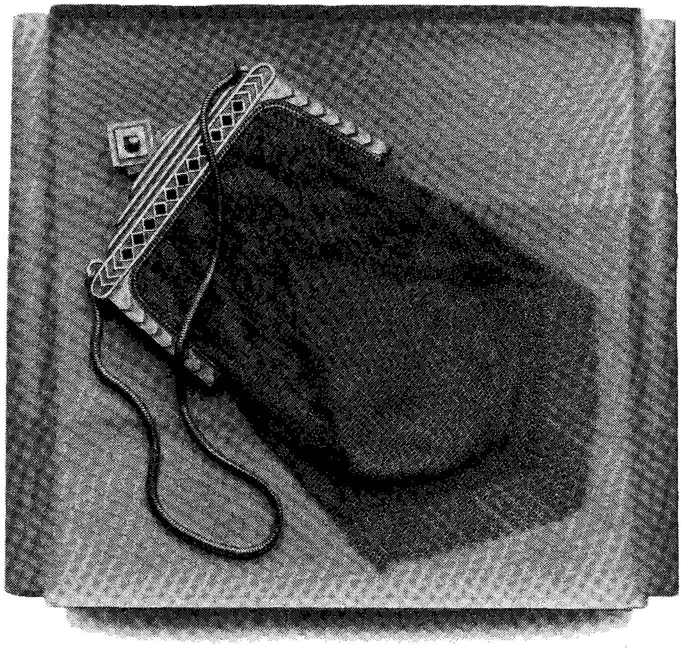
From the twenties, the hand painted mesh evening bag. $215. Part of a special collection of French antique evening bags.



Kilgour, French & Stanbury

The George F. Trumper collection of men's toiletries, hand made under appointment to the Royal Family. $35.

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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

After Bumpurs: New Police Rules May Hinder, Not Help

LAW-ENFORCEMENT sources claim that the Police Department's new rules for dealing with the emotionally disturbed—drafted to prevent another Eleanor Bumpurs case—are leading to possibly fatal delays when cops are called to help deranged people barricaded inside their homes.

The new rules say that cops called to such a scene must not take action until the precinct commander or a duty captain arrives if the person "poses no immediate threat of danger." Also, officers still have to call in a local clergyman or a "prominent local citizen."

According to the law-enforcement sources, this directive kept police from breaking in to aid Alexander Becker, a Brooklyn man who phoned 911 last month threatening suicide. "He was banging on the door, but the guys couldn't do anything until a chief arrived," a source said. Becker, who was armed with a shotgun, was finally coaxed out by an officer. "By then, he had slashed his wrists and had nearly bled to death," the source said.

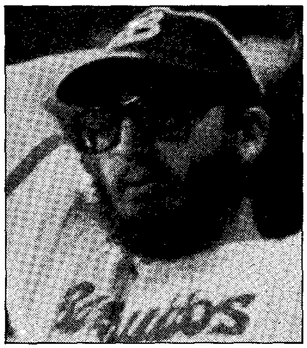
The source said there was also a "feeling" that when police first got to the Bronx apartment where a woman recently took three children hostage, two of them were still alive. Only one was alive two hours later when the woman, Renee Green, was taken into custody.

A police spokesman emphasized, however, that officers can take action without fear of being disciplined "if they have a good cause"—which would include knowing that delay could result in a death. "Becker had slit his wrists, but it wasn't serious," the spokesman contended. In the Green case, he added, "we believe that both of the children were dead when we got there, and we didn't want to lose the third one."

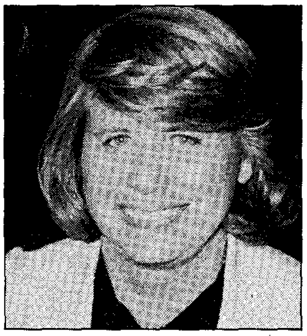
Media Notes From All Over

EVERYBODY KNOWS ABOUT FIDEL CASTRO'S passion for baseball, but an upcoming biography for Dodd, Mead says the Cuban premier might have become a major-league pitcher. The book is being written by Dr. Peter Bourne, onetime drug adviser to the Carter administration. "I suspect nobody will be terribly happy with this book, because it will not fit anyone's stereotype of Fidel," said the physician. "He's a very impressive person." Castro's subordinates have been "cooperative," Bourne said, adding that he expects to have an interview with Castro himself in March. The doctor, who resigned from the Carter staff in a drug-prescription flap and charged that drug abuse was common among White House aides, is closemouthed about what he's unearthed so far. "I will tell you that a scout for the old Washington Senators tried him out twice when he was a teenager," he told *New York*. . . . Syndicated columnist Liz Smith is mailing an open letter to hundreds of press agents, giving generally commonsensical advice about how to "service" her column. But she does cluck, "Unlike the good old days when press agents really had to work for their breaks (in the Winchell, Kilgallen years) *I think many of you are terribly spoiled.*" If they don't give her column nonclient tidbits, she continues, "how can you expect your client items to receive our *first* consideration when we have people to repay who *have* been supplying us with news on a regular basis?" Smith observes that "with only one exception, we work with every single press agent in America." The exception is Bobby Zarem, the show-biz P.R. man. He and Smith have been feuding for years.

Bumpurs: *Critical case.*



Castro: *To the showers.*



Smith: *P.R. advice.*

EPA Makes Dioxin Deal

THE TOXIC HERBICIDE FOUND CONTAMINATING a Virginia Boy Scout site last month is still being sold to farms and ranches due to a deal with Union Carbide.

In 1983, the Environmental Protection Agency announced a plan to ban the sale of Silvex—widely used in orchards and sugarcane fields and on cattle rangelands—because it can contain the dioxin found in Agent Orange, which some have linked to cancer. But after a lengthy appeal, the EPA has given Union Carbide a year to sell off nearly 20,000 gallons of two herbicides containing the chemical.

One EPA report, cited by Lewis Regenstein, author of *America the Poisoned,* has linked Silvex with dioxin found in fish and apples. Due to stockpiling, EPA staffer Richard Mountfort said, Silvex will be used for several years, but, he claimed, where there's "little risk" of food contamination.

Angola Joins the Jet Set

ANGOLA'S AMBASSADOR TO THE U.N. IS redefining "shuttle diplomacy": Taking on a second job as his nation's first envoy to the United Kingdom, Elisio de Figueiredo will commute between New York and London. That may be cheaper than keeping an ambassador in London, but Ken Zinn of the Washington Office on Africa pointed out, "He's also essentially ambassador to the U.S." Angola and the U.S. have no formal ties, and de Figueiredo has been involved in American talks aimed at getting Cuban troops out of Angola. On his first trip, the envoy took the Concorde. But, he said, laughing, "I'll do that only if I'm in a hurry."

Photographs: top, Harry Hamburg/New York *Daily News*; center, Raul Corrales/Black Star; bottom, Fred McDarrah.

On Madison Avenue/Bernice Kanner

WINNERS AND SINNERS OF '84

Bravos and Boos

IT WAS THE YEAR MC DONALD'S SOLD ITS 50 billionth burger and the Republican party its sixteenth president, Pepsi made a splash with Michael Jackson and Coke tried to match it with Julio Iglesias. Sixteen-year-old gymnast Mary Lou Retton became Wheaties' first "spokesgirl" and Kellogg's invoked cancer to sell cereal. Aziza introduced nail polish in a pen, America discovered hair-styling mousse, and *Esquire* proved its doomsayers wrong once and for all.

Some cigarette packs expanded to 25 smokes and some commercials contracted to fifteen seconds. "The brothers" (Saatchi & Saatchi) bought everything in sight, Benton & Bowles employee Al Ferrarese made off with $3.5-million of the agency's money, and the Brits showed us a thing or two about creativity . . . although the Stars and Stripes took the honors at the Cannes advertising festival, thanks to Chiat-Day's blockbuster Orwellian vision for the Apple Macintosh. All of which is to say that it's time once again for our annual winners and sinners awards, in which we single out some of the marketing stratagems that caught our eye, for good or ill, in 1984.

☐ *The Hats Off Award* to Joan Collins and Princess Di for revitalizing millinery, and a hand to song-and-dance man Jackson, who turned his appearances on behalf of Pepsi and androgyny into a gold mine for the glove trade.

Millinery maneuvers: *Joan Collins.*

☐ *The You've Come a Long Way, Baby Award* to Betty Crocker. Gone is the stiffly coiffed housewife of yore. The prim General Mills trademark has been shelved in favor of the sensuous woman. In one spot, a man licks frosting from his fingers while a sexy female voice intones, "Oh, talk to me, honey."

Before the fall: *Vanessa Williams.*

☐ *The Deposed for What She Exposed Award* to Vanessa Williams, whose career as beauty for Gillette, American Greetings, Nestlé, and McDonald's capsized after nudie shots of her appeared in *Penthouse.* The Miss America pageant sponsors washed their hands of her much the way, years ago, Procter & Gamble cleansed its Ivory Snow boxes of porn star Marilyn Chambers.

☐ *The Carving a Niche in the Marketplace Award* to Promotion Watch, a new service that uses former FBI agents to provide a company "contemplating a celebrity spokesperson with advice and assurance on their choice."

☐ *The What's a Parent to Do? Award* to IBM. Its PCjr—with Chiclet-size keys and capabilities but, alas, not a Chiclet-size price tag—was a colossal disappointment that, according to one critic, came off "looking like a snorkel next to Apple Macintosh's submarine."

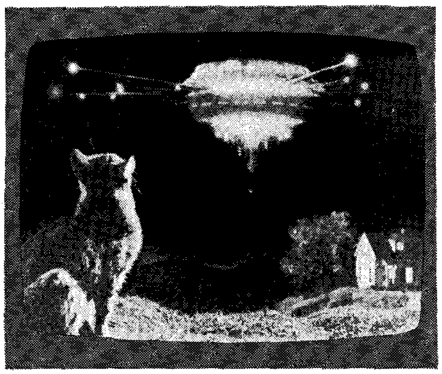
☐ *The One-Upmanship Award* to American Express for coming out with the elitist platinum plastic card that endows the bearer with check-cashing privileges of $10,000 a week and the round-the-clock services of an AmEx travel agent. To qualify, the would-be flaunter need only have charged $10,000 against his gold or green card last year, and shell out a $250 annual service fee. Word is, the product went over so well that AmEx ran out of the phony-silver patina for the cards.

☐ *The Gift of Gab Award* to Monty Python comedian John Cleese, whose irreverence on behalf of American Express, Compaq computers, Kronenbourg, and Callard & Bowser reminds us of what good advertising is all about. An example: "Look, apparently the last time I was on radio talking about this frightfully good, rather sophisticated English candy, when I said the name of the people who make this candy, which is Callard & Bowser, I didn't say Callard & Bowser terribly clearly. And so all you good American persons have been going into supermarkets and drugstores and asking for Bollard & Trouser and Callous & Grocer and Gizzard & Powder. So let's get the name straight, shall we? It's Callard & Bowser. Callard. That's Cal as in *Cal*vin Coolidge, and lard as in Jess Will*ard.* And Bowser. That's Bow as in the Bauhaus or better still, *Mutiny on the* Bounty, and zer as in pan*zer* division."

☐ *The Pulling the Heartstrings Award* to Polaroid. While Ma Bell has begun to reach out and slug competitors, Polaroid has replaced the arch tiffs between Mariette Hartley and James Garner with reach-out-and-touch soft sells. In one spot, a little boy bids good-bye to his mom, clambers aboard the school bus, opens his lunch box, and discovers a picture of her tucked inside.

☐ *The You Catch More Flies With Honey Award* to Mary Decker. Her sour grapes after her Olympian tangle with Zola Budd—which left Decker sprawled on the grass and her shoe imprint in seventh-place-finisher Budd's leg—may have cost her a lucrative future endorsing Nike and Kodak.

☐ *The It's Not Nice to Fool With Mr. Rogers Award* to Burger King. Soon after a spot featuring a Fred Rogers look-alike broke on the air, parents complained, thinking the popular children's-show host was endorsing Whoppers over Big Macs. Rogers asked the burger broiler to pull the spot, and, impressed by his niceness, it did.

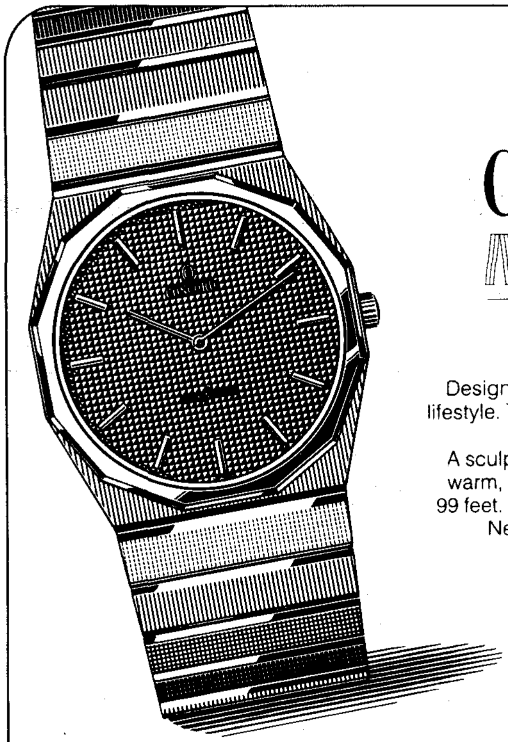


Purr-fect pitch: *Meow Mix's feline.*

☐ *The Cat's Meow Award* to the maestros behind the Meow Mix jingle. After six months of sampling cats' meows, composer Shelly Palmer deduced that felines purr when they're warm and friendly—and meow when they're angry or hungry. So he rigged a microphone

Photographs: left, DeGuire/Galella; top center, UPI/Bettmann.

Calvin Klein Jeans
© 1984 Calvin Klein



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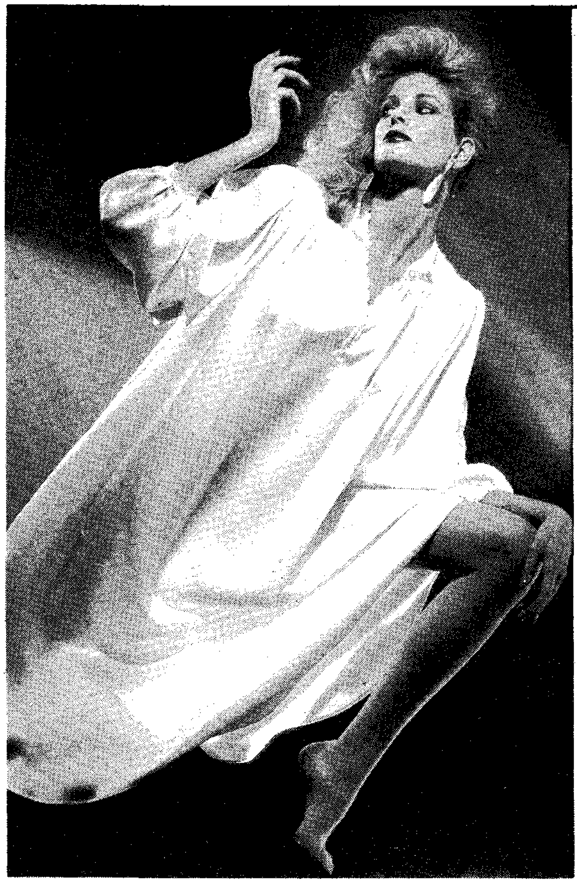

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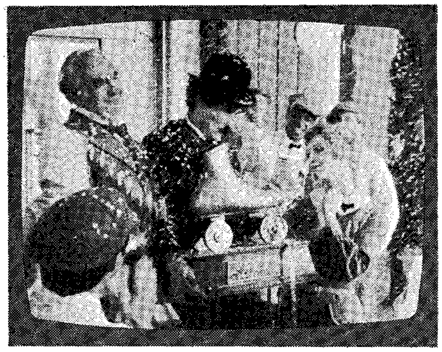
over a chosen cat's platter, then kept the portly puss waiting hours past his regular din-din hour. The result, says Palmer: "a veritable meow symphony."

☐ *The Let's Hear It for Greed Award* to Pierre Cardin. Asked why he signed on to market Maxim's prestigious name, the designer responded, "Why not exploit two names instead of one? I have done all I can with Cardin. It is on everything."

☐ *The Big Wheel Award* to Billy Scudder, IBM's Charlie Chaplinesque character. When the Little Tramp makes Rapid Roller Skate Distribution Branch 27 "branch of the year," he's rewarded with a giant bronzed skate—and the gratitude of a sweet blonde floor manager, played by a real-life roller-derby queen.



Roller derby: *IBM's Billy Scudder.*

☐ *The Ploy of Sex Award* to Calvin Klein, whose torrid couples unsaddled the macho Marlboro Man as the most popular print ad in Video Storyboard Tests for the first time in anyone's memory.

☐ *The Give Us Some Men Who Are Stouthearted Men Award* to the U.S. Marines, which took its J. Walter Thompson ad-agency group into the wilderness in the dead of winter to rough it in sleeping bags in unheated cabins as part of their initiation rites.

☐ *The It's No Longer Child's Play Award* to the Dynasty Collection, which took licensing, once kids' stuff, into the very adult world of big bucks. How does $150 for an ounce of Forever Krystle perfume sound, or Dynasty furs that fetch up to $200,000?

☐ *The What's in a Name? Award* to Joe Montana. The quarterback for the San Francisco '49ers sued Adidas for $9-million for marketing a leisure shoe called Montana. Before hitting the big time, he had signed a $25,000 endorsement contract. When Adidas didn't up his fee, he quit, called the product garbage—and provoked the shoemaker to claim that its new rubber sole was named after the state.

☐ *The John Houseman Award* to Bill Cosby. Lovable as he is, Cosby is verging on overexposure. In the week before the election, he was on the tube as much as the president. He starred in his own

'Twas The Night Before.

That magical visitor would surely know the children had been good for goodness' sake. For they had left him a most special gift — a sampling of Godiva® chocolates. Tender morsels all filled with dreams, each resplendent in its golden Belgian heritage. It's no wonder every luxurious gift of Godiva chocolates is indeed a tribute to the fantasy of Christmas.

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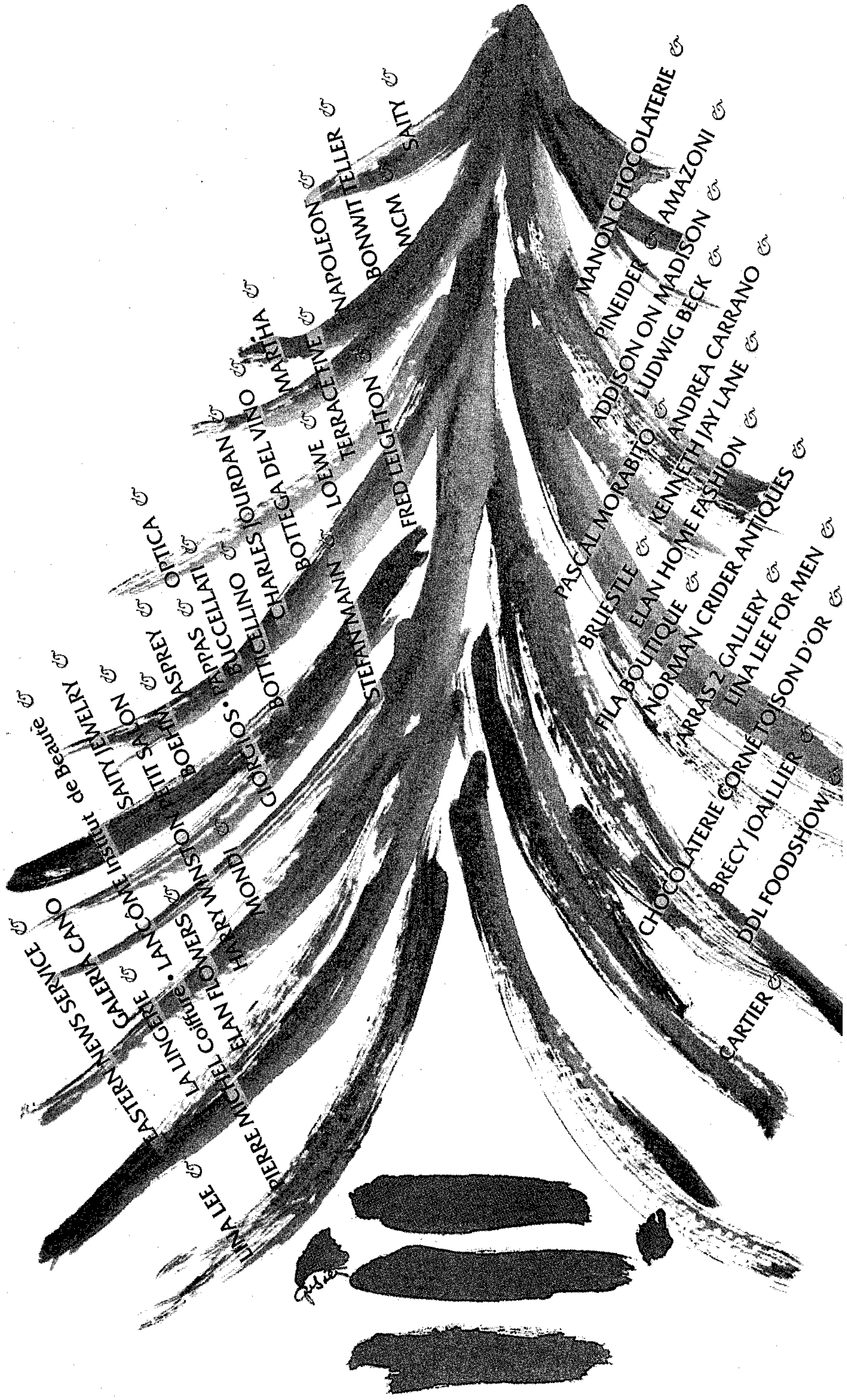
LINA LEE
PIERRE MICHEL Coiffure
ELAN FLOWERS
HARRY WINSTON
MONDI
LA LINGERIE
LANCÔME Institut de Beauté
EASTERN NEWS SERVICE
GALLERIA CANO
PETIT SALON
BOEHM
SAITY JEWELRY
SAITY SALON
ASPREY
OPTICA
PAPPAS
BUCCELLATI
GIORGIO'S
BOTTICELLINO
CHARLES JOURDAN
BOTTEGA DEL VINO
MARTHA
BOTTEGA
LOEWE
TERRACE FIVE
NAPOLEON
STEFANMANN
FRED LEIGHTON
BONWIT TELLER
MCM
SAITY
MANON CHOCOLATERIE
AMAZONI
PINEIDER
ADDISON ON MADISON
LUDWIG BECK
ANDREA CARRANO
PASCAL MORABITO
KENNETH JAY LANE
ELAN HOME FASHION
BRUESTLE
NORMAN CRIDER ANTIQUES
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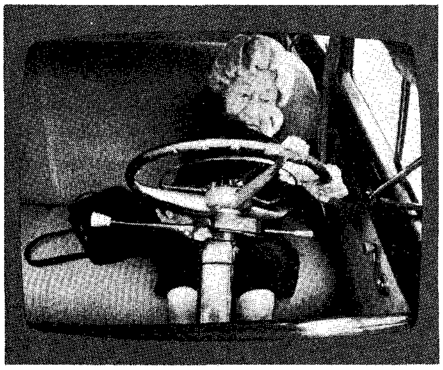
weekly series, not to mention NBC's promos for the show and for its election-night coverage. He also appeared in Coke's new anti-Pepsi spots and in its tie-in with Coleco's Cabbage Patch denizens. That's all *I* saw. He could have been on the air for Jell-O as well.

☐ *The Bringing Peace to the Bathroom Award* to Check-Up, Colgate, Aim, and the slew of me-too pump toothpastes. No doubt Miss Manners would think the 20 percent or so premium a small price to pay for avoiding unsightly squeezed-from-the-middle or capless tubes.

☐ *The You've Got to Be Kidding Award* to the Osborne Computer Corporation. When it asked reporters to fork over $1.19 for a news release and $1.69 for a black-and-white glossy—"nominal prices" that entitled the press to "unlimited follow-up questions"—the jeering response sent the troubled computer-maker back to the circuit board.

☐ *The It's All Done With Mirrors Award* to Wendy's. First, admen had to tug at 80-year-old, almost-deaf Clara Peller's hem to get her to bark, "Where's the Beef?" But the latest caper with the big white Dodge drives circles around that. Peller can't drive, so director Joe Sedelmaier bellowed directions—say, to cut sharp right or left—from the hood of a stationary car. Crouching in the seat of the real car, a stunt driver sporting a Clara Peller wig performed the dizzying hairpin turns.

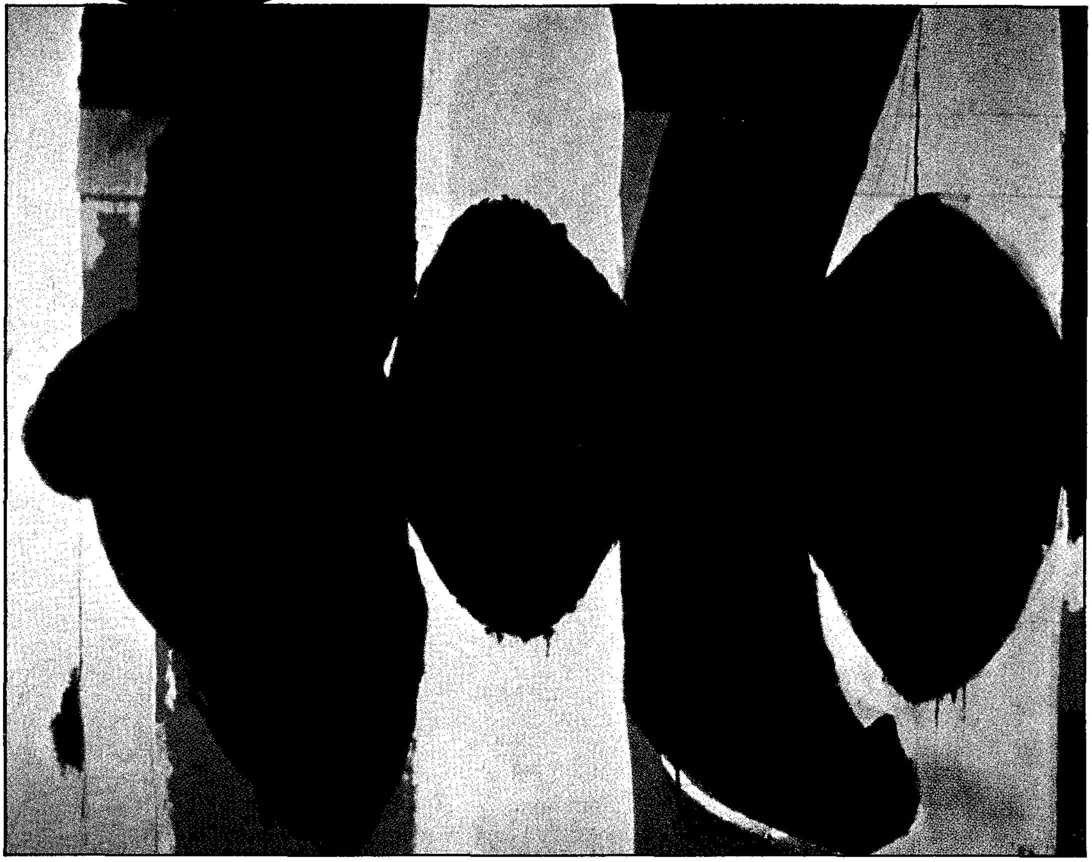

Drive, he said: *Wendy's Clara Peller.*

☐ *The New Product of the Year Award* to Microtech Flea & Tick Collar, a $69.95 pet-care breakthrough that emits a high-frequency sound so annoying to fleas that it drives them to distraction—or at the very least to a puppy dog's tail, whence they eventually jump off.

☐ *The No Way to Treat a Baby Award* to Coleco Industries. To spur on the stampede for its Cabbage Patch Kids, Coleco promised to send first-birthday cards to the 3.2 million dolls assigned fall birthdays whose "moms" and "dads" registered. Alas, Coleco "forgot" to follow through, leaving lots of Patch parents teary-eyed at the mailbox.

☐ *The Bumper Sticker of the Year Award* to "He who dies with the most toys wins." ▬

Motherwell



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WHAT THE JAPANESE ARE UP TO

Report From Tokyo

THE JAPANESE ARE COMPLETELY INFATUATED with video technology. Virtually every home, even those with living rooms the size of a walk-in closet, has a color television. In his book *Smaller Is Better,* cultural critic O-Young Lee says the Japanese watch an unbelievable eight-plus hours of TV every day.

As a result of such video madness, Japanese bars and boutiques spend huge sums on video décor that makes the displays at the Ritz and New York's other rock-video hangouts look primitive. One of the more interesting motifs I saw during a recent visit to Tokyo was "wallpaper" made up of multiple TV monitors. These computerized systems, with as many as 36 individual monitors, are programmed to serve as a giant television mosaic. They can collectively display a single image, make a frame with the outer screens around a larger image on the combined inner ones, or form a striking checkerboard pattern.

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SUPER WIDE
MAVICA LENS
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MATSUSHITA ELECTRIC
1984.11.26
1984 11 26

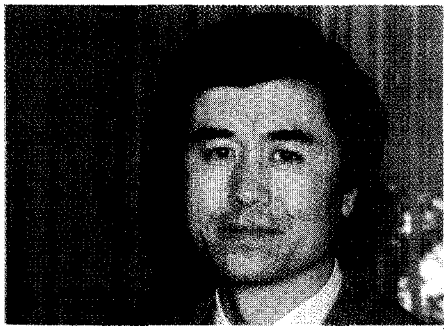

Photo future: *Sony's Mavica is one of several filmless cameras. The images (right) are by Matsushita's model.*

Japanese television sets come in all shapes and sizes—from vest-pocket models, such as Sony's Watchman and Epson's Elf, to Mitsubishi's monster TV set used at Shea stadium or the just-erected Sony Jumbotron, which is the size of a fourteen-story building and even has its own elevator. The Jumbotron was built at the site of Expo '85—the Japanese world's fair opening this March at Tsukuba Science City. (Another TV debut expected at the Expo will be flat screens that hang on the wall like pictures.)

The Jumbotron is the pet project of Sony's Yuji Watanabe—one of the chief engineers of the Betamax videocassette recorder. "Our dream was to make a giant television set with a built-in light source so that it could be seen outdoors in bright sunlight," he says. To achieve this, Watanabe helped design a new kind of microprocessor-based light bulb called a Trini-lite, which combines red, green, and blue sources in a single unit. The Jumbotron contains 6,300 modules, each made up of 24 Trini-lites. The high-resolution TV monitor has 450,000 pixels—about six times that of current outdoor-screen technology. The Jumbotron has an eight-bit microprocessor that gives the image exceptional clarity and permits computer control of a variety of different input signals.

Watanabe showed me a wall-size unit constructed of hundreds of rectangular, tricolor bulbs. This huge screen is just one seventy-second of the total picture. The finished Jumbotron is 10,000 times bigger than the average TV screen.

The Jumbotron may be the largest digital television, but it is certainly not the only one on the horizon. Sony's Digital Canvas, for instance, which went on sale in Japan in October, offers a variety of computerized functions. It memorizes up to 32 phone numbers, programs the taping of up to five different shows, and includes a calendar and clock. It also has the capacity to receive videotex and teletext signals or, if you get bored, plugs right into your home computer as a high-resolution screen for words or super-sharp graphics. And all this for a hefty $3,000.

Matsushita's digital TV, available in Japan since last spring, boasts a total of 2,048 functions operated by a remote-control keypad with more than 50 different buttons. As I watched, an engineer jabbed at the various buttons, switching the set from channel to channel to videocassette to videodisc player to several functions at once—thanks to one called inset that allows a tiny box to appear at any corner of the screen simultaneously with a full-screen image. The picture in the inset box can be moving or frozen, and both inset and full-screen images can be switched to different channels or different inputs at the same time. Furthermore, the TV can be plugged into a personal computer, or hooked up to a video camera to serve as a closed-circuit home-security system.

Such digital sets are touted as the focal point of the coming age of "new media"—one of the most frequently used terms in Japanese high-tech jargon. In the near future, Japanese technology pundits insist, every home will be equipped with telecommunications, education, and entertainment systems that center on the TV. Thus, the set will be the terminal that receives goods, services, and information from the outside world through such systems as teletext and videotex. In addition, there are direct-broadcast-satellite (DBS) transmissions, already available in Japan, and stereo TV, which is in its infant stages in this country but has been in use in Japan since 1978. Still to come is high-definition television, with twice as many scanning lines for crystal-clear pictures.

Another star in the "new media" constellation is the new videodisc machine that can record as well as play back movies on eight-inch optical discs. Both Matsushita and Hitachi recently began selling these videodisc recorders, but they're still so expensive that they're now mostly used by industry. (Hitachi's recorder, which allows only one record ing per disc—an erasable version is still in the lab—sells for $30,000.)

Then there's the so-called filmless camera. Sony prematurely announced its Mavica System in 1981. It's still not commercially available, but a number of other companies have entered the picture, including Matsushita, Hitachi, Canon, and Copal. Filmless-camera technology is a radical departure from conventional photography. These cameras use a digital-imaging chip called a charged-couple device (CCD) to record and store images on a magnetic floppy disk much smaller than standard computer disks. These "still-video floppies" measure 47 millimeters in diameter and can store about 25 still frames.

The filmless picture requires no processing. The still-video floppy works just like a standard computer disk. Once it is inserted into a disk drive (in this case, part of a playback machine), the recorded images are instantly available for display on a video monitor. And several companies have developed printers.

Sony's initial announcement has had some positive fallout. The Mavipak (Sony's floppy disk) format has been accepted as the standard recording medium for the new technology by a consortium of 32 companies. And while the technology requires further refinement—the CCD chip needs to be perfected so that the units can be mass-produced and the image resolution improved—several companies, including Sony and Canon, tested the technology at the Los Angeles Summer Olympics. The Japanese daily paper *Asahi News* used the Sony Mavica to record images of Olympic events that were then transmitted to Japan over a phone modem and published hours later.

Sony went back to the lab soon after its first announcement and is still striving for perfection. I saw the black-and-white Mavica, but Sony says a camera that also takes color pictures could be marketed within two years. Matsushita, Hitachi, and Canon have already developed color cameras.

I was impressed by a demonstration of Matsushita's filmless color camera and printer. First, the engineer loaded the still-video floppy into the back of the camera. Then he focused the camera in the normal way and pressed a button to take the picture. He removed the mini-floppy and slipped it into a slot in the player, and the image appeared on the TV screen. The engineer fine-tuned the color on the screen, then activated the printer. After about 90 seconds, it produced a relatively good color photograph on plain paper.

Last month, Hitachi unveiled its filmless camera in New York. The company says it may market the system, including the color camera and printer, by the end of 1985 for about $2,000. Other compan-

A garden "à la française" open in New York on 57th street

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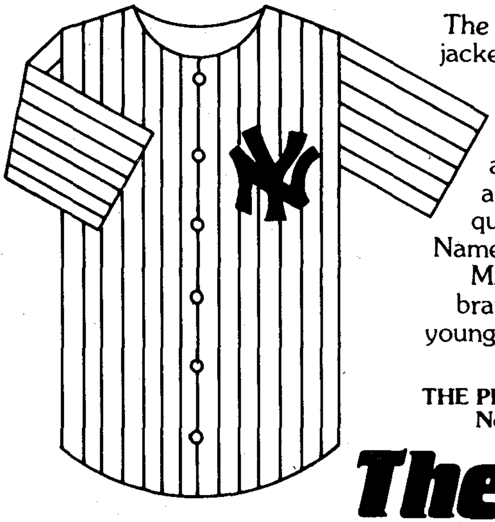

The Jerseys of the Pros. The same jackets, hats, sweats and warm-ups worn by all the major league sports teams. True team colors, fabrics and insignias, just the way they appear on the playing field. Top quality, authentic sports apparel. Names like MEDALIST, STARTER, MASKA, NEW ERA. The official brands of the majors. And for our younger fans a complete selection of infant and toddler items.

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The Playing Field

AUTHENTIC SPORTS APPAREL

"In Shanghai, the toilets are adequate. In China, that's a near miracle."

–THOMAS HOVING on
what to cherish and what to avoid
from Guangzhou to Guilin in
"China: The Good, Bad, and Ugly"

CONNOISSEUR
Because the best thing is the only thing.

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EMIGRANT
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"I didn't realize how profitable and easy it was to open a Keogh until Emigrant showed me. That's why I Emigrated."

Did you know taxes are deferred until you retire on all contributions to a Keogh Plan and on all the interest the money earns? It's true.

If you're self-employed, you have until this December 31 to open your 1984 Keogh. You can open it with as little as $100, and you don't have to fund it fully until April 15, 1985 or when you file your taxes.

We think an Emigrant Keogh is so important that we'll lend you up to $25,000 at a very attractive preferred rate to start one. Of course you can contribute more if you want to–up to $30,000 of your earned income.

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ies are skeptical that the system could be ready so cheaply so soon. Right now, these cameras are little more than working prototypes.

And while Sony at first contended that the new technology would eventually replace conventional photography, the company now readily admits that initially at least the camera will probably appeal mostly to professional photojournalists. Says Robert Gerson, managing editor of *Television Digest*, "This is not consumer technology for today—it's future technology. But ten years from now, when these cameras are $100 apiece, why shouldn't they garner 20 percent of the 35-mm. market?"

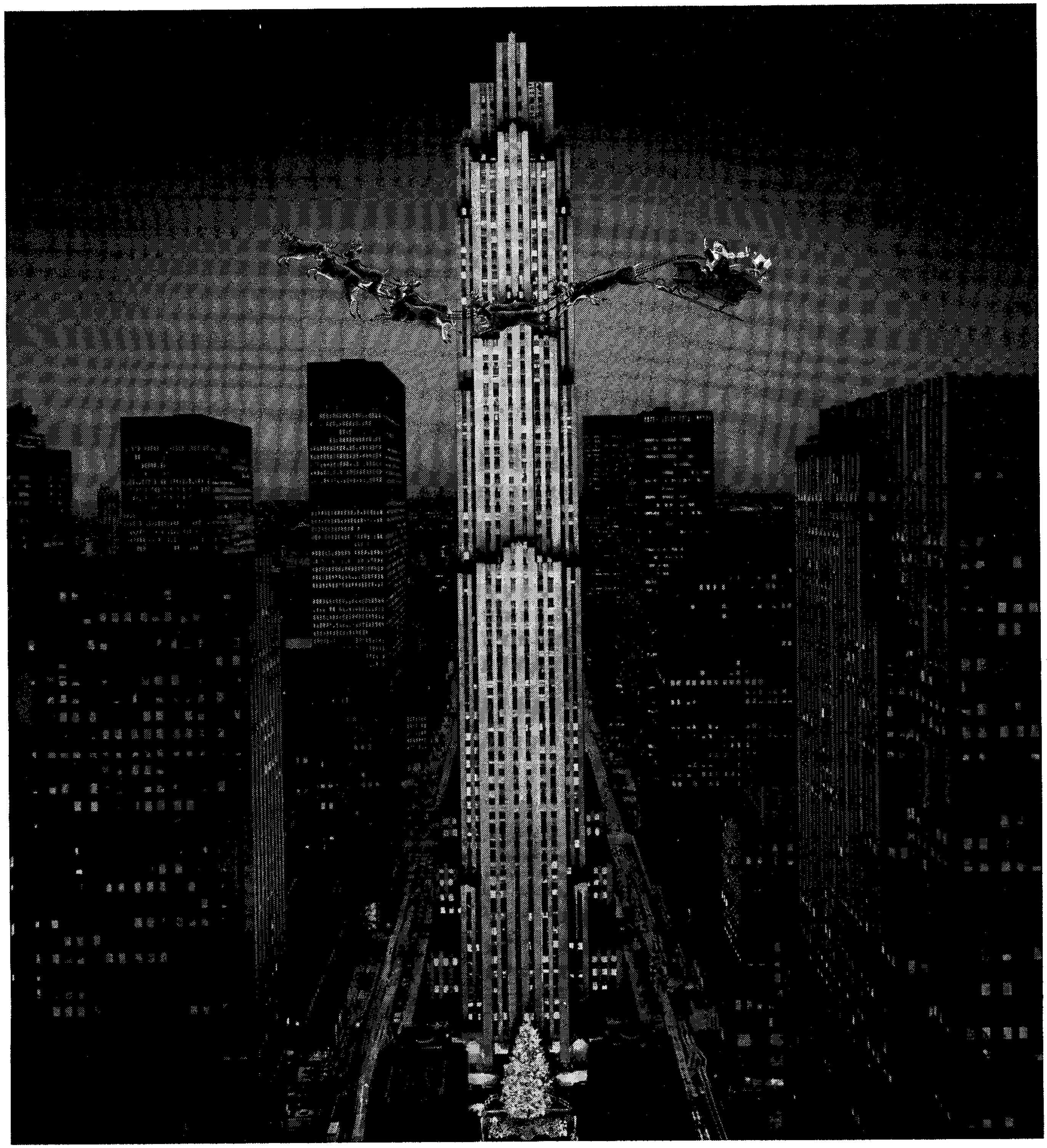
Still, even if the filmless camera doesn't soon become a wild success, the Mavipac and other mini-floppies promise some interesting spinoffs. The magnetic disks record sound as well as still pictures, a function Sony is currently investigating. They can also record still-TV images. And discussion is under way about introducing the tiny floppy as a standard for ultra-portable computers.

It may be a while before all this "new media" creeps into your living room. Says Tokyo-based Prudential-Bache analyst Darrel Whitten, "We don't expect any major innovations in consumer electronics for the next two years." Whitten believes the current crop of products is too expensive—and too esoteric—to appeal to a large audience.

Best Bytes

Back Talk: NOW NOT ONLY CAN YOU talk to your computer but it can talk back to you. In fact, the SmoothTalker program for Apple's Macintosh, manufactured by First Byte, will actually quote you verbatim. Vocabulary is entered via the keyboard or the mouse (a hand-held device), and SmoothTalker automatically repeats what you've entered by first analyzing the phonemes and then converting them into synthetic speech. It cleverly says "percent" when it sees the percent sign, and pronounces the words abbreviated "Dr.," "Mr.," and "Mrs." You can also adjust the pitch and volume of the computerized male voice. It's $149.95 from First Byte, Inc., Temple Avenue, Long Beach, California 90806 (213-595-7006).

Pint-Size: The Datavue 25 computer, introduced at Comdex, the industry trade show held last month in Las Vegas, is a fourteen-pound portable IBM-compatible machine with an 80-by-25-line LCD screen. Its infrared keyboard means it is cordless, like the PC jr, and it runs standard floppy disks on a single, built-in 360K drive. The neatly designed computer costs about $2,000. It is available from Datavue, 225 Technology Park/Atlanta, Norcross, Georgia 30092 (404-449-5961). ■



THIS CHRISTMAS, WE'RE MAKING IT A LOT EASIER FOR OUT-OF-TOWN VISITORS TO FIND MANHATTAN.

We've not only brightened up the hearts of New Yorkers this season by lighting our famous Christmas Tree.

We've also brightened up the Center of the center of Manhattan by creating a fountain of light shining from Rockefeller Center's RCA Building and its surrounding plaza, with our new and permanent architectural lighting.

It's just one of the many changes taking place at the Center today. We hope you'll visit soon and enjoy some of the others, including three exciting new restaurants surrounding the Skating Rink in the Lower Plaza.

From now on, New Yorkers have a beautiful beacon of light in the Center of the center of their town.

And so does Santa Claus.

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The Center Of The Center

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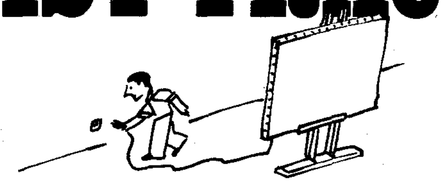
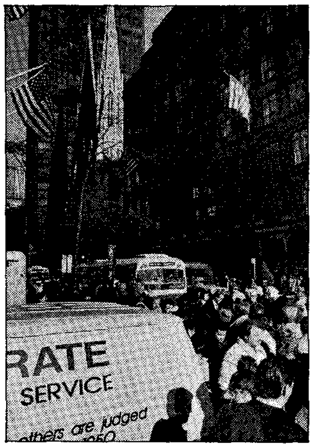
FAST TRACK



STREET SEEN

Christmas Special



THIS IS WHAT IT WAS LIKE AT 49th Street and Fifth Avenue, one of Manhattan's two busiest intersections, several weeks before Christmas:

At 1:15 P.M., traffic going west on 49th Street came to a sighing halt. After a few minutes, a woman stuck her head out the window of her light-blue station wagon and said, "I feel myself growing old." The truck behind her blew its horn.

At 1:30, a herd of pedestrians crossed 49th Street against a red light, trapping a cab in front of the crosswalk. A highway patrolman arrived on a motorcycle and gave the cabdriver a $45 ticket. The cabbie complained bitterly to Hector Bonilla, the policeman who was directing traffic in the intersection.

"He wanted me to put in a good word for him," said Bonilla. "I couldn't do anything for him."

Just before two, traffic stalled on Fifth Avenue. Among the vehicles that stopped were three trucks.

"It's illegal to drive a commercial vehicle on Fifth Avenue," said a traffic cop who had joined Bonilla on the corner. "But those truck drivers can get really upset if you try to ticket them."

As the cars stopped once again on 49th Street, dense human traffic started to gather on the west side of Fifth Avenue, partly because of four young Japanese men who had a video camera. As pedestrians elbowed past them, the cameraman was asked what kind of program he was taping.

"It's a special," he said. "Christmas in New York." PETER BLAUNER

BRIEF LIVES

MAN OF FLOWERS

THOUGH HIS SHOP IS IN LONDON, FLORIST Kenneth Turner is rapidly becoming as indispensable to our *haut monde* as Kenneth the hairdresser. Such swells as Jackie Onassis, Drue Heinz, and Jayne Wrightsman use him when they get that craving for something different in flowers—a *cauliflower* table piece, say, or one of his pony-size moss unicorns. Susan Gutfreund has had him fly in twice to do dinner parties.

"New York florists don't do complete themes or gutsy flowers," Turner insists. "You've got to excite the client." He is sitting in his shop, in a narrow lane behind Claridge's, with his large mutt, Wags, on his knee, surrounded by creations that would be ideal for a Spielberg set, or maybe for revegetating the Galápagos Islands—giant hogweeds sprouting from an urn, a holiday order of wheat, lavender, and nut concoctions for Yul Brynner's ex-wife, Doris, and a whole "ceiling" of dried herbs and flowers.

Though he says that he is influenced by painters like Hockney, Turner started out as a gardener in County Down, Northern Ireland, and still dresses like one, in plaid shirts and grimy boots. Jayne Wrightsman was his first major American client. She was entranced by a "still life" that he'd done in the window of Leggatt Brothers, the London dealer in old masters. For Mrs. Gutfreund's 1983 Blenheim Palace party, he did enormous flower groupings for cocktails, then whisked them away while the guests were eating dinner and replaced them with a silver-birch forest.

Then, of course, there were the tomato arrangements for the Heinzes. A whole ballroom done by him will run perhaps $100,000.

"The hardest sell was getting to build stages of flowers in the Albert Hall, because it wasn't a wife I was dealing with," he says. "The client was Citibank. My ambition is to do a ballet finale. Everything, even the costumes, would be flowers." Princess Michael of Kent's chauffeur has just walked in with two Christmas wreaths to be refurbished for Kensington Palace. Turner, who has been praised for his ability to understand "a client's wants without compromising himself," takes the order as enthusiastically as if their majesties were commissioning one of his bar mitzvah marigold tigers. He runs after me as I'm leaving.

"Did I tell you about the time we did dried-flower trophies for a restaurant wall," he yells. "Mice liked them so much, they nested in them. Out plopped a baby mouse into a customer's soup."

SHARON CHURCHER

Photographs: left, Chuck Fishman; right, Peter Jordan. Illustration by Guy Billout.

COMING UP

John Grady's Organ Grind

A SLENDER AND PRECISE man who has a look of permanent exhaustion, John Grady is always hurrying. After Sunday Mass at St. Patrick's Cathedral, he hurries from a choir rehearsal to the Great Organ up in the West Gallery (or choir loft)—a trip of three minutes, but a *fast* trip.

Seated at the Great Organ, an instrument with four manual keyboards, one pedal keyboard, and 9,000 pipes, he plays solemn mass while conducting the choir. As the music ripples through the air like silk banners, his drawn look turns to one of stern concentration. Only after a gloriously sung passage will his face change to a beaming, gentle smile as he mouths, "Thank you, thank you, very well done," to the choir.

Grady, 50, is director of music and first organist for St. Patrick's, and also official organist for the Metropolitan Opera. He will have special reason to hurry in the next few weeks. For those involved in church music, Christmas is high season. Take December 19: Grady will hold regular Wednesday-night choir practice from six to eight, but he'll also be a guest conductor for the National Choral Council's annual *Messiah* Sing-In at Avery Fisher Hall, so he'll wear formal dress for rehearsal and have a cab waiting. Promptly at eight, he'll dash from the Cathedral Parish House onto East 51st Street and go to Avery Fisher Hall; this year, his part of the *Messiah* is "Since by Man Came Death."

During past Christmases, Grady's Sing-In appearances have sometimes coincided with his appearances at the Met, and he has often left the Met by the stage door to hurry over to Avery Fisher's stage door, and ended the night at the Sing-In reception there. He's always impeccable, unflappable, and cool.

"John is not a pleading conductor, but an authoritative one," says Martin Josman, the council's executive director. "And he doesn't think it necessary to perspire when he conducts."

Although *Così fan Tutte,* an opera that doesn't call for organ, is scheduled for the nineteenth, Grady plans to go to the Met anyway that night. He needs to confer with the orchestra's personnel director about the musicians he requires for the Christmas Eve Midnight Mass at St. Patrick's—it's always televised by WPIX. "I'll want timpani and brass," says Grady.

St. Patrick's goes electronic on Christmas Eve as microphones are hung above the congregation and a TV monitor is put in the Bride's Room for the voice-over—this year, Father James Lloyd. Up in the West Gallery, with his monitor, associate producer, associate director, choir, and orchestra, John Grady, in white tie and tails, awaits midnight as if he were in mission control.

"At 11:59 plus 30 seconds," says Grady, "my a.d. cues me, and we go to 30 seconds of silence in the cathedral. My a.d. starts the countdown: fifteen . . . ten . . . five, and so on until it's midnight straight up. Then I'll cue the timpani and bells, and we segue into "O Come, All Ye Faithful." They're on the air.

As Christmas Day is ushered in with the thunder of the timpani, a procession moves in cadence up the aisle into the sanctuary: cross and servers, concelebrating priests, the chorus, and the archbishop, their robes swaying as long robes do in processions. Grady will get home about 2:15 that morning, but he'll be back at work by 9:30—he's always worked Christmas Day.

"This is going to be a tight Christmas," says Grady—no play on words intended.

BARBARA COSTIKYAN

PRICES

HERE'S WHAT IT COSTS TO get from midtown Manhattan to LaGuardia airport:

☐ Fully equipped stretch Scull limousine (807-0472), $84 plus tolls.

☐ Carey bus from 41st Street and Park Avenue (632-0500), $5.

☐ Car service from Tel Aviv Car and Limousine Service (505-0555), $12.50 plus tip.

☐ Helicopter ride from the East 34th Street Heliport by New York Helicopter (800-645-3494), $48.60 per person.

☐ Medallion taxi, from $8 to $13, plus tip and toll.

OVERHEARD

And Convenient To the Theater...

AT LE PERIGORD LAST WEEK:

He: "You won't believe the place I found in the Thirties between Park and Madison—$438 a month!"

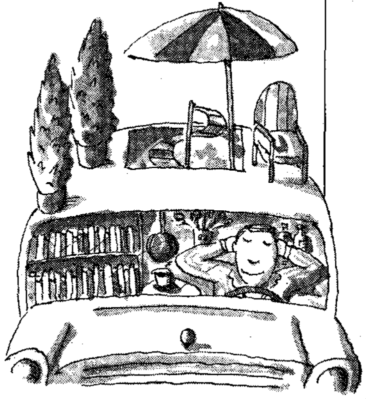
She: "You're right, I don't believe it. It obviously has no services. Where is it again?"

He: "No, no, it's full-service. A small place on the north side of the street."

She: "It must be the tiniest studio in New York."

He: "Studio? It's a garage space."

B.K.



Photograph by A. J. Bernstein. Illustration by Paul Meisel.

AMENITIES

On Line

THE IDEA FOR PASSPORT Plus came to Elise M. Gans a few years ago while she was doing something New Yorkers find uniquely unpleasant: standing in line for untold hours to renew a passport. "I decided," she says, "that there was the need for a company that would provide this service for people."

Passport Plus doesn't only renew and amend passports. It obtains visas, special stamps for visas, international driver's licenses, passport photos, New York birth and death certificates, and more.

Fees for passport renewal range from a flat $35 to $50 for 48-hour service to $100 for next-day service and $150 for same-day service.

The folks at Passport Plus don't pull any strings or have any special connections: They simply stand in line for you. For its first several years of operation, the company was based in Brooklyn, but reaction to the service has been so positive that Passport Plus recently expanded and moved its headquarters to Manhattan.

"We just make going places a little easier on the traveler," says Gans.

(Passport Plus, 663 Fifth Avenue, sixth floor, 759-5540.) JEANNETTE WALLS

SOUNDS

Cajun Cooking

FOUR YEARS AGO, JIM Macdonell was playing keyboards in a Lafayette, Louisiana, reggae band. On the way home from a gig at St. Gabriel's women's prison, he stopped at a bar to hear some zydeco, the dance music of southern Louisiana. The next day, he traded in his piano for an accordion, and now he's the leader of Loup Gurou Zydeco, which plays every Monday night at Tramps (and even cooks gumbo for the audience).

Zydeco, which has Cajun (French dialect) lyrics, syncopated rhythms, and melodies played on the piano accordion, is actually the music Macdonell grew up with. "It's the only music that it made sense for me to play," says Macdonell.

Macdonell is the one Cajun regularly playing with the group, which includes vocalist Brenda Norten, guitarist Joe Selly, Andrew Cader on the *frottoir* (or rub board), and an ever-shifting rhythm section. Despite that, and despite the fact that last Monday night Selly was playing with the Bill Lombardo Orchestra at Rockefeller Center and didn't make it to Tramps until the last set, Loup Gurou had them dancing between the tables. Which, as Macdonell's fellow Louisianan Rockin' Sidney sings, was "nothin' but fine, fine, fine." AMY VIRSHUP

LONDON LETTER

LUCAN EVERYWHERE

"I WILL LIE DOGGO FOR a bit," wrote the seventh earl of Lucan to a family friend shortly after he had murdered his children's nanny, mistaking her, in the dark, for his wife. That was ten years ago, and the earl—dead or alive—has lain doggo ever since.

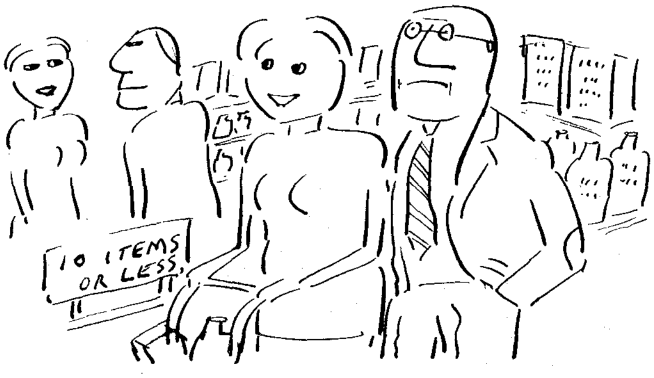
Lucan was, from all accounts, dim-witted and misogynistic, a full-time gambler whose image was vastly improved by his disappearance: From being a forgettable aristocrat, he became part of English folklore. Everyone in high society claimed to be a distant cousin of the Lucans and to know—just between ourselves, you understand—exactly what had become of him.

Where's Lucan? has been the cry of the British press ever since. It is a rare country that has not entertained cohorts of drunken British journalists on their biannual Lucan hunt.

The British love a good anniversary, and the tenth anniversary of their favorite postwar murder case could never have passed without some sort of celebration. In a miraculous way, the event has coincided with lots of "dramatic new evidence" in the British press. The *Daily Express* has claimed that Lucan is "still protected" by people it describes as "the silent knights of Lucan's Round Table" and as "the Eton Mafia." The *Daily Mail*, in a three-page "dossier," managed to find "a firm friend" of Lucan's who claimed that Lucan had told him "in the greatest confidentiality" that he had made two "dummy runs" practicing for the murder.

Over the years, journalists' choices of likely hideouts have become increasingly exotic: From France or America, they have moved to Mozambique and the Seychelles. One Sunday magazine had a headline, WE'VE GOT LUCAN, but failed to deliver the goods: The writer concluded that Lucan drowned himself in the sea soon after the murder and that his corpse was eaten by fish. In another ten years, we can confidently expect a batch of exclusive interviews with fish. CRAIG BROWN

PEN & PENCIL

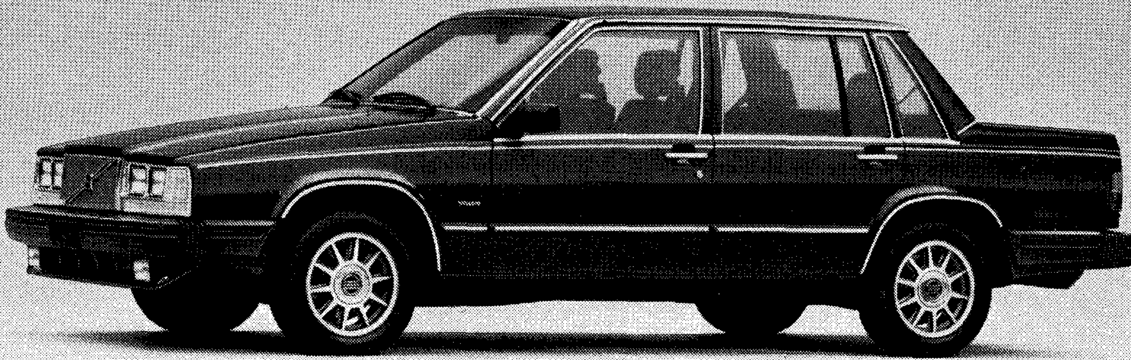


"He thought he was marrying Harper's. *But he found that he had married* People." ANTHONY HADEN-GUEST

Photograph by Eli Reed/Magnum.

STREET SMARTS:

Or why it pays to lease a Volvo from a NY/NJ Volvo dealer.



Economic survival in the metropolitan area is largely a matter of taking certain precautions. And taking them until they become instinctive.

The same holds true when leasing a car.

Just follow your instincts. They'll lead you to us for a Volvo.

Never deal with a middleman.

When you deal with an independent leasing company, you're leasing through a middleman. He has to get his cars from somebody and when they're Volvos, that somebody is us. So come to us in the first place.

We get our cars direct from the factory and we arrange direct leases through the factory. It's called Volvo Leasing.

There are 30 Volvo dealers in the NY/NJ metro area to service your car. Or your fleet. And another 374 Volvo dealers across the country to take care of you if you travel, relocate or expand your business. (Some independent leasing companies insist you stay close to home. So they can keep an eye on their collateral.)

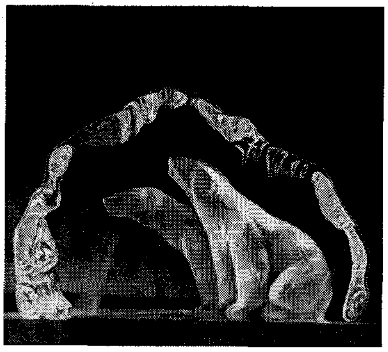
All of us at Volvo have a vested interest in your car performing well and living up to your expectations. (We want to sell you one some day.)

A middleman has a vested interest in one thing: your payments.

Look both ways before you leap.

You have options when you lease a Volvo. And it pays to examine them all. For example, you can lease for any number of months from 12 to 60. (Five years is a long time as leases go. But not as Volvos go.) The longer the lease, the smaller your monthly payments.

You can buy the car when the lease is up. Or walk away from it. It's your choice. You can also buy your insurance through us. We prorate the cost into your monthly payments so you're only paying for it as you use it. We can even handle your registrations, renewals, taxes and service plans.



For every Volvo you lease, you'll receive a crystal sculpture by Kosta Boda of Sweden. "Polar Bears" will make a handsome addition to any den.*

Whatever your individual or corporate requirements, we can tailor a lease to fit them.

Never flash a roll of bills.

With our Volvo leases, there's no down payment.

Involve your accountant.

Recent changes in federal tax law make leasing a Volvo more attractive than ever. Ask your CPA for details. Or your Volvo dealer.

Money aside, why lease a Volvo?

For the same reasons you'd buy one: toughness, reliability, comfort and a concern for safety.

Every model we sell is available for lease. Sedans, wagons, turbos, diesels.

So come in and talk. For the participating dealer nearest you, call 1-800-223-1076. In New Jersey call 767-4841.

**Crystal must be requested at time of car delivery.*

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RUTH RECOMMENDS

BY RUTH GILBERT

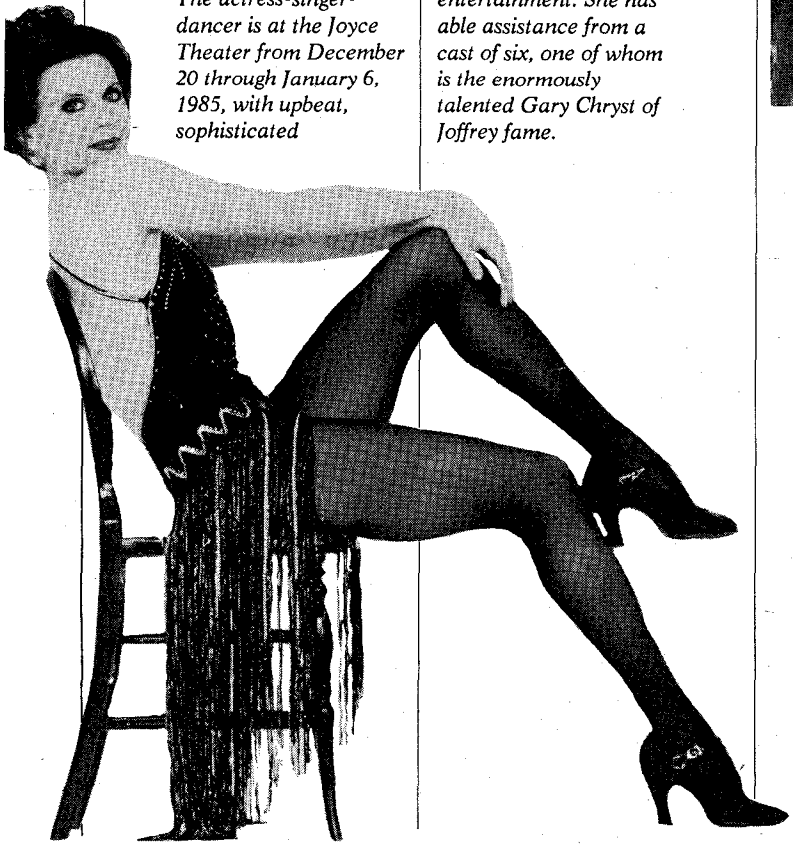
"Recipe for Theater: A Holiday Feast From Lincoln Center" is served up December 20 at noon. Jacques d'Amboise performs with children (you can mingle).

'THE JEWEL IN THE CROWN'

Tim Pigott-Smith (right, with Art Malik and a native) plays a sadistic bigot in this fourteen-part British series starting December 16 at 9 p.m. on Channel 13. It's sensational, say advance reports.

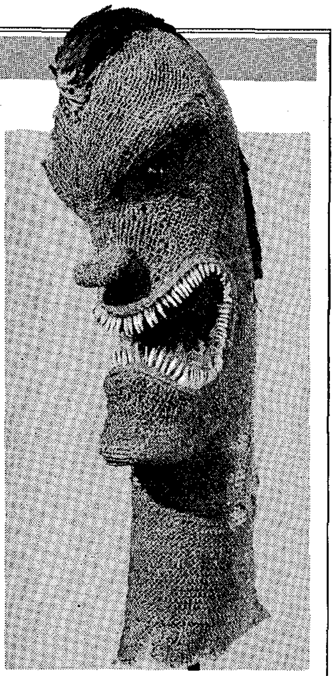
'ANN REINKING...MUSIC MOVES ME'

The actress-singer-dancer is at the Joyce Theater from December 20 through January 6, 1985, with upbeat, sophisticated entertainment. She has able assistance from a cast of six, one of whom is the enormously talented Gary Chryst of Joffrey fame.



THE RAINBOW ROOM

Vocalist Julia Steele entertains while Panama Francis and his Savoy Sultans provide dance music all the way through January 13, 1985, including Christmas and New Year's Eves.



'THE MARGARET MEAD HALL OF PACIFIC PEOPLES'

Above is a ceremonial mask from Hawaii with real dog's teeth. It's part of this fascinating exhibit opening December 14 at the American Museum of Natural History.

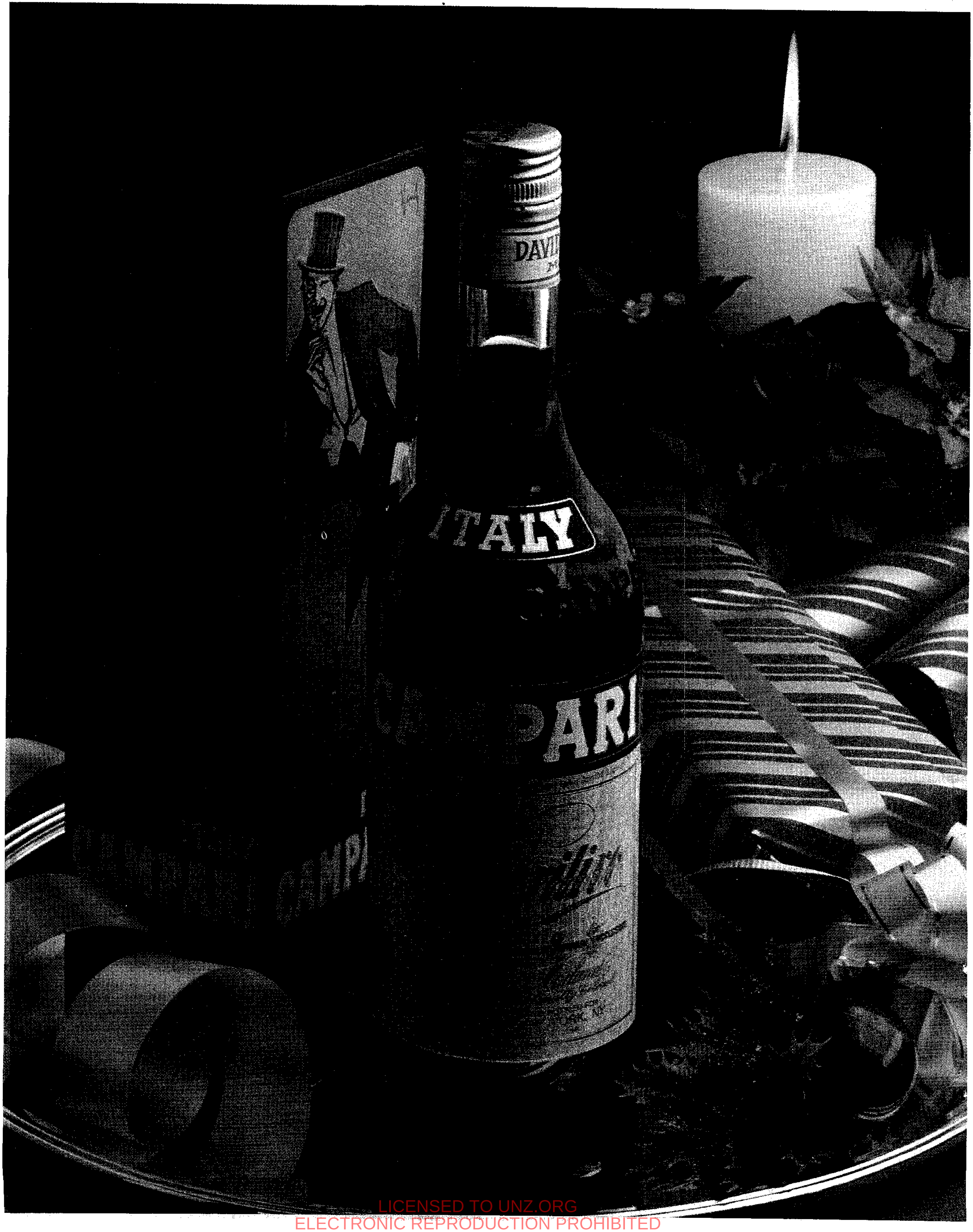
'A PASSAGE TO INDIA'

Alec Guinness appears in a scene from David Lean's film based on E. M. Forster's novel of class struggle and intrigue in 1928 India. It has a shining all-star cast and opens December 14 at the Ziegfeld.

Photograph, center right: Glenda Balos.

LACOSTE
BLOOMINGDALE'S

ENTER THE CAMPARI®



DAVI
ITALY
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CAMPARI CAMP

GOES-TO-A-PARTY-CONTEST.

Here's the perfect way to have a party and win a 15-day deluxe trip to Italy for you and your friends. Win one of 651 contest prizes!

t has recently come to our attention that bout 45 million American adults are riends of Campari. They either drink it, r know about it.

We would like to make more friends or Campari. So, we are pleased to nnounce the Campari-Goes-To-A-Party ontest. It's a new and different contest n which you could win a prize or have un—or both. In other words, you can't ose. Read on!

Invite A Few Friends.

he Campari-Goes-To-A-Party Contest is pen to everyone of drinking age. All you ave to do is invite some friends and ave a Campari party. Tell your guests, Pay attention now, because we're all oing to win a trip to Italy!"

The idea of the Campari-Goes-To-A-arty Contest is to tell us what you and our guests think of Campari drinks. ere are a few hints (remember: to ake a good drink you should pour at east *1/3 Campari* over ice in each glass):

- *Campari is refreshing with club oda and very interesting with tonic*
- *Campari is delicious mixed with range Juice or Grapefruit Juice*
- *Campari is delightful with ginger le or Seven Up*
- *Campari is intriguing in a Shakerato see back of Campari bottle).*

Enjoy in moderation!

Here's How You Win.

o enter our contest, we ask that you nswer just three questions:

1. How did you and your guests enjoy the Campari drinks? List the drinks you served and everyone's rating for each drink, on a scale of 1 to 10 (10 being the highest), as well as the name of each guest.

2. What do you think of Campari? After you and your guests have tried Campari, write a sentence or two that, in your opinion, best defines Campari–in 25 words or less.

3. How many times does the word "Campari" appear on the current Campari 750ml bottle?

To win one of the 651 prizes, you must answer all three questions.

Here's What You Win.

Grand Prize... The entrant who, in the judges' opinion, submits the most interesting definition of Campari will win a 15-day expenses-paid, deluxe trip to Italy for his or her whole party, up to a maximum of eight people!

150 Campari Patio Umbrellas... Chosen in a random drawing, 150 entrants will win the famous Campari Patio Umbrella, seen in chic sidewalk cafes throughout the world (retail value of $75).

500 Campari Golf Umbrellas... Also chosen in a random drawing, 500 entrants will win a Campari Golf Umbrella—extra-large size in the stunning blue and white Campari colors (retail value of $25).

Honestly, We Want To Know.

We hasten to add that we are looking for honest reactions. Your answer to question 2 will be judged not on how complimentary it is to Campari, but how truly useful it is to us for a better understanding of Campari consumers.

So start making plans to enter the Campari-Goes-To-A-Party Contest. It's probably the most fun you'll have until you and your friends win the contest and come to Italy.

OFFICIAL ENTRY FORM.

Complete and mail with your question answers to:
Campari Party Contest
P.O. Box 4968, Blair, Nebraska 68009

I certify that I am of legal drinking age in my home state.

NAME ____________________
(Please Print)

ADDRESS ____________________

CITY ____________________

STATE ____________ ZIP ____________

OFFICIAL CONTEST RULES **NO PURCHASE NECESSARY**

1. To enter, complete this official entry form and hand print or type your answers to the contest questions on a separate piece of paper (no larger than 8½"×11"). For prize consideration, you must answer all three questions, with your answer to question 3 being correct. Mail your entry and question answers to the address indicated above. Entries must be received by January 31, 1985.
2. Answers to question 2 will be judged on the basis of sincerity *(50%) and originality (50%) by D.L. Blair Corp., an independent* judging organization, whose decisions are final.
3. The answer to question 3 may be obtained by looking at a current 750ml Campari bottle at your liquor store, bar, or restaurant.
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5. All prizewinners will be notified by mail. Prizes are non-transferable, non-redeemable and cannot be substituted. Taxes are the sole responsibility of the prizewinners. Limit: one prize to a person.
6. Participants must be of legal drinking age under the laws of their home states. All prizes will be awarded. In event of ties, duplicate prizes will be awarded.
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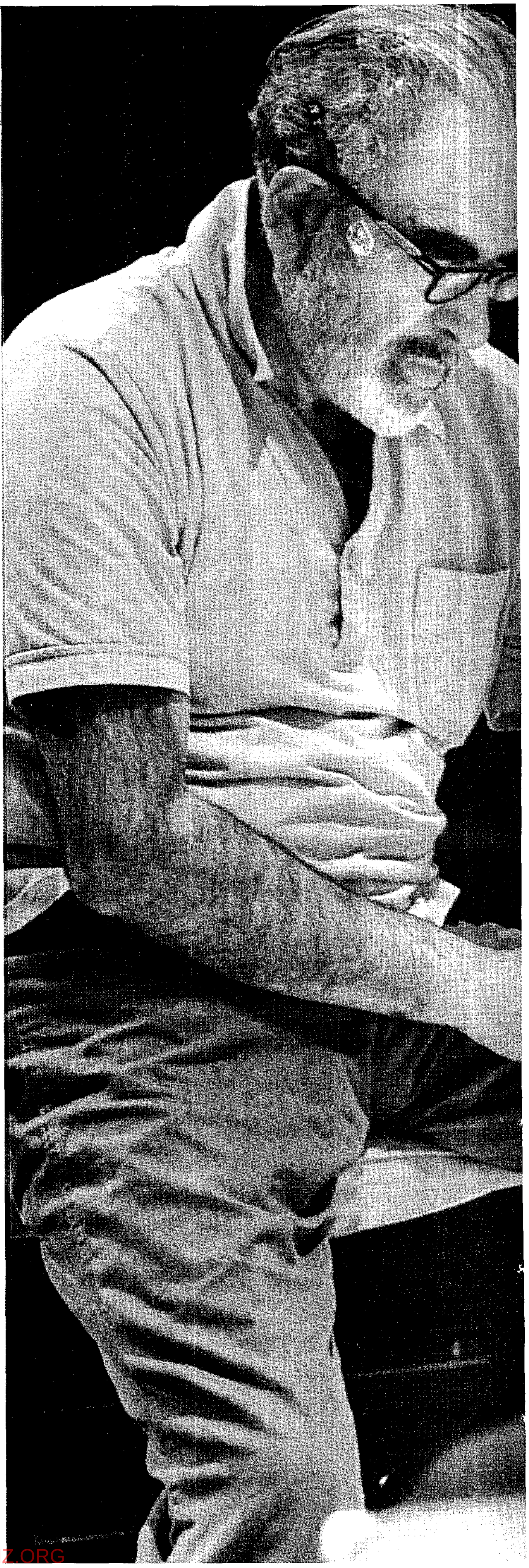
WHIZ KIDS

THE BITTERSWEET BLESSINGS OF GROWING UP GIFTED

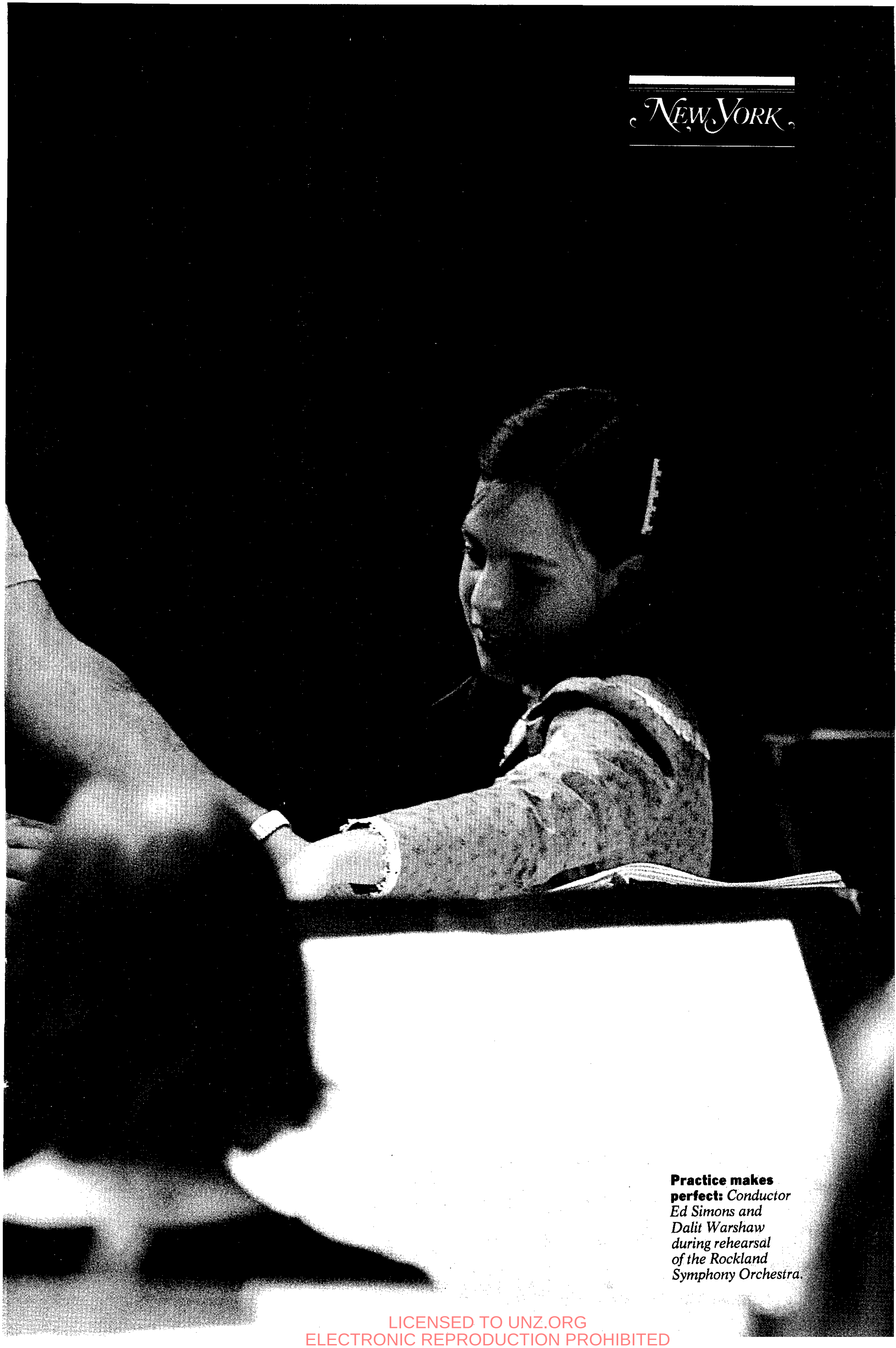
BY TONY SCHWARTZ



I FIRST MET DALIT WARSHAW LAST MAY AT CEREMONIES honoring the winners of the thirty-second annual BMI international competition for student composers. She was easy to spot. All but 4 of the 22 winners were in their twenties. Three were in their teens. Dalit—the youngest prizewinner in the history of the awards, and the only one that day wearing barrettes in the shape of piano keyboards—was nine. Her winning composition, titled *Fun Suite,* was made up of four pieces, had already been performed by both the Rockland Suburban Symphony Orchestra and the Denver Symphony Orchestra, and had been broadcast by WQXR-F.M. Several months earlier, after winning a county competition, Dalit had also given a solo piano recital that included Beethoven's Sonata in G Minor and Mozart's Fantasia in D Minor. In addition, she was joined for three shorter pieces by a guest violinist—her six-year-old brother, Hilan.

Awesome and intriguing as these accomplishments seemed, I wanted to find out how they'd be evaluated by professional musicians. I asked Claude Frank and Lilian Kallir, a couple who are concert pianists and relatives of mine, to listen to a tape of Dalit's recital and compositions. I forgot to mention that the violinist they'd be hearing was Hilan. Several days later, Lilian called back plainly excited.

"She's absolutely extraordinary," Lilian said. "Her creativity, her rhythm, her joy—it's artistry you can't learn. Her technique isn't even that good, but her sound is exceptional." And what, I asked, did they think of Dalit's original compositions? "We were demolished by them," said Lilian. "They'd be amazing even if she'd done them by listening to records and then imitating. But it's much more than that. The pieces are



Practice makes perfect: *Conductor Ed Simons and Dalit Warshaw during rehearsal of the Rockland Symphony Orchestra.*

PERFECT PITCH: *Dalit played one of her pieces on my daughter's hand organ. "It's supposed to be in C major," she said, "but on this machine it comes out in B-flat major, so I played it in E-flat major."*

enormously, wildly imaginative. If I had a child like that, I'm not sure I'd know what to do. You have to be terrified that you might do something wrong, that you might not support the gift properly. There's hardly any teacher who could do her justice.

"By the way," said Lilian, "who was the violinist she played with?" I told her, and she gasped. "He was amazing, too. Primitive, without vibrato, but right smack in tune."

Several weeks after the award ceremonies, I had my first chance to spend some time with Dalit and Hilan. Accompanied by their parents, they'd come to the city from their suburban home for a matinee of *Death of a Salesman.* Afterward, their parents left them with me while they went to do errands. I had just picked up my own three-year-old daughter, Katie, from school, when Dalit and Hilan arrived.

At Katie's insistence, we went to her room. Dalit immediately picked up Katie's hand organ and began to play. When she finished, I asked what she'd been playing. "One of the pieces that I composed," she said. "It's called 'Fun Hide and Seek.' It's supposed to be in C major, but this machine plays it in B-flat major, so I played it in E-flat major, because that's the closest to C major on this instrument.

"By the way, it's also out of tune," said Dalit, pointing to a key on the organ. "This is supposed to be C sharp, but it plays a B."

"You have perfect pitch?" I asked.

"Yes," said Dalit matter-of-factly. "We found it out first in theory class at Manhattan School of Music when I was five. The teacher played a note on the piano and said, 'What is that?' I got it right, and from then on we knew."

Hilan interrupted our conversation. "Excuse me," he said, "but do you have some paper? I thought that I might write a story or something."

I put Hilan together with a pad and pencil and left the three children together in Katie's room and went to unwrap a take-out dinner of fried chicken. After we'd all sat down together in the dining room, we spent the next ten minutes discussing the relative merits of potato salad, spicy food, and school cafeterias. Finally, I decided to nudge the conversation in a more serious direction.

"Katie," I said, "did you know Dalit and Hilan went to a play today?"

"What play?" asked Katie.

"*Death of a Salesman,*" said Dalit.

"It's by Arthur Miller," said Hilan, "and it's one of the best American plays ever written."

"What kind of play is it?" I asked.

"A tragedy," said Hilan. "Maybe eight tragedies in one."

Several weeks later, Hilan showed me a critique of the play that he'd written for himself. "The center of the stage," Hilan wrote, "was a place where, whenever Willy stepped, it became twenty years before. . . . Willy was never in the mood to think in the present. . . . If you didn't feel sorry for Willy, then Biff was your character."

At the dinner table, Hilan had other concerns. "Did Katie ever go to a live performance?" he asked.

"I went to a movie once," Katie answered.

"No, I mean a live performance," said Hilan.

This distinction went right over Katie's head.

"How old were you when you went to your first live performance?" I asked Hilan.

"I was four," said Dalit.

"If she was four," said Hilan, "then I was one."

"No," said Dalit. "Your first one was when you were two or three."

"It was a Gilbert and Sullivan production," said Hilan.

"No, no," said Dalit. "That wasn't the first one. You saw a concert before that."

"Oh," said Hilan thoughtfully. "My first one was a concert?"

The sweet smell of success: *Dalit takes her bows after the Rockland concert.*

WHATEVER natural abilities Hilan and Dalit were born with, there's little doubt that their talents have been nurtured by the unusual environment in which they've grown up. Their mother, Ruti, born and raised in Israel, was herself sufficiently accomplished at the piano—and physically striking—to be chosen, at 22, as Israel's representative to an international beauty-and-talent pageant. She met Harvey Warshaw—now a top executive at a large insurance company—during her visit to the United States for the pageant. They became involved, she stayed on, and a year later, they were married. Almost immediately, Ruti began teaching piano from their home. Dalit, and later Hilan, was exposed from infancy to countless hours of classical music.

Dalit expressed interest in the piano even as a toddler, and when she reached three and a half, Ruti began giving her lessons. It was soon apparent that she was a very quick study. A year later, eager for an informed but objective opinion, Ruti convinced Nadia Reisenberg, a highly respected Juilliard faculty member and piano teacher, to hear Dalit play. Reisenberg was very encouraging, both to Dalit and to Ruti, who had been reluctant to continue teaching her own child. "Stay with it," Reisenberg told her. "Don't enroll her in a music school, because they will make her play like a robot."

Dalit gave her first public performance at four and a half, and composed her first piece shortly after she turned seven—in anticipation of a visit to Reisenberg. The piece was "Fun Hide and Seek," and at Reisenberg's urging, Dalit began writing down her subsequent compositions. The following year, *Fun Suite* was one of the winners in the Aaron Copland International Young Composers' Competition; a year later, the piece won the BMI award. Earlier this summer, Dalit completed her most ambitious work yet—*In the Beginning,* a symphonic suite in eight movements based on the biblical story of creation. For a second time, on November 4, the Rockland Suburban Symphony played the debut performance of a Dalit Warshaw composition. In March 1985, *In the Beginning* will be performed again, by the Albany Symphony Orchestra.

Two of a kind: *Dalit and Hilan make beautiful music together.*

Ruti, meanwhile, began to give Hilan piano lessons shortly before his fourth birthday. She soon decided, however, that the competitive situation wasn't healthy; Dalit sometimes pushed her younger brother off the piano bench in her zeal to correct his mistakes. Ruti persuaded Hilan to switch to the violin. At the same time, Hilan began to express himself in writing, creating poems, short stories, even plays, all with the same unself-conscious effortlessness that his sister displayed when composing. He is seven now, but already his language, his imagery, and even his rhythms are quite sophisticated. Consider these lines, from a poem he wrote this summer titled "The Hickory Flower":

Down in a field,
Far far away,
When dark was called night,
And light was called day,
Inside the tomb,
Where Father Caesar was slain,
In a place of expanded beauty,
Which words could not explain,
In that spot a flower lays,
A flower nourished by the great sun's rays.

WHILE I WAS DRAWN TO HILAN AND Dalit by their intellectual and musical gifts, it was their sweetness, sensitivity, and remarkable lack of affectation that won my heart. Still, the more time I spent with the two children and their parents during the past six months, the more I realized how mixed a blessing exceptional ability can be, how vastly their gifts have reshaped the life of the family, and—as Lilian Kallir had suspected—how difficult it is for parents to impose discipline and structure on kids not yet able to do it for themselves and still allow them a chance to be children.

The challenge of successfully orchestrating Dalit's and Hilan's development has fallen primarily to Ruti. She has resisted pushing them as hard as some parents of gifted children do—even though successful musicians almost always require an early start and rigorous practice. Indeed, it's quite common for musically gifted children to spend several hours each day practicing under their parents' watchful eyes, often to the exclusion of all outside activities. Ruti, however, isn't particularly eager for her children to become professional musicians. "It's a very difficult life," she says, "practicing all the time, fiercely competitive, always being judged by the public." In addition, she values creativity and originality—which evolve out of worldly experience—far more than she does technical expertise. "To play over and over the same thing," she says, "it's almost . . . not quite, but almost . . . unintellectual."

On the other hand, perhaps because she herself was not encouraged in childhood to reach her potential, Ruti is determined to nurture her children's creative instincts and curiosities. Dalit and Hilan do not watch any television or listen to pop music, nor do they even play much with other kids outside school. Instead, when they get home, they each usually spend at least an hour practicing—Dalit on the piano (unless she is composing), Hilan on the violin. Hilan has an outside teacher, but Ruti continues to teach Dalit, and also to oversee the practice of both children. After dinner, the children do homework, read, or play chess with Harvey. On Saturday mornings, Ruti and Harvey accompany the children to classes at a music school in Queens—Hilan for violin and music-theory classes, Dalit for music-theory class. On most Saturday evenings, the whole family attends either a symphony or an opera (they have season subscriptions to both). When there's a Saturday night free, they sometimes attend a play or a recital.

Pure relaxation is simply not one of Ruti's priorities. Last spring, when I visited the family for the first time, the children, just home from school and perhaps taking advantage of

Photographed by Joe McNally

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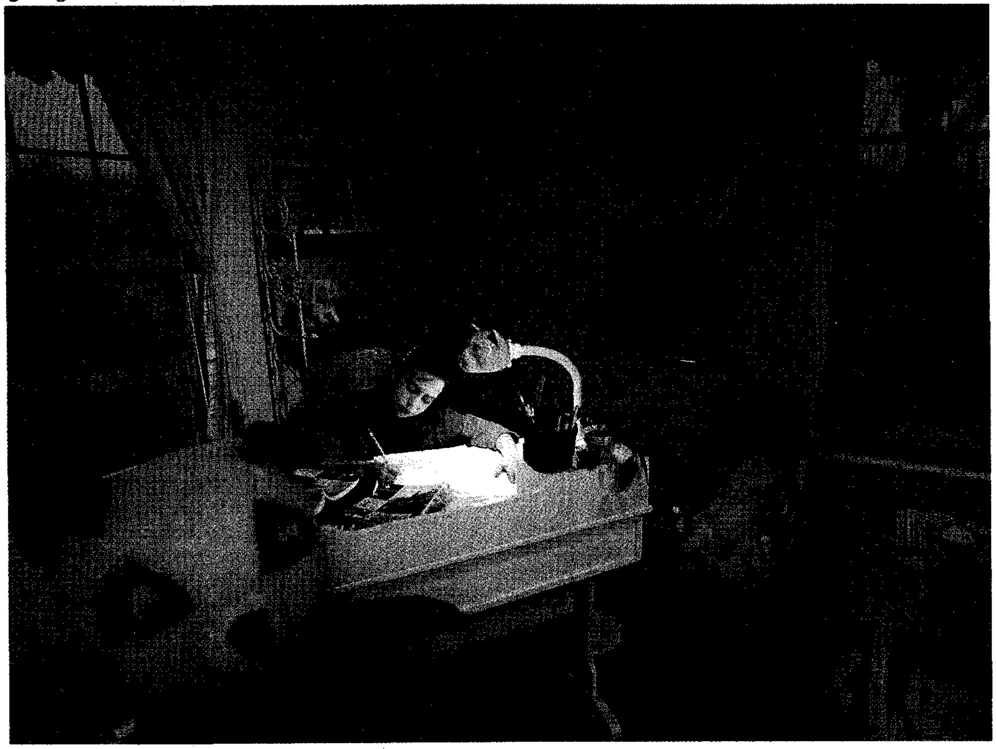
CHOICES: *I took the children to the circus, and they seemed genuinely to enjoy themselves, but as we were leaving, Hilan said, "I'm so excited. Finally, I'm going to see* La Clemenza di Tito *tonight."*

my presence, asked if they might play for a while on the rusty swings in the backyard. Ruti agreed, but without much enthusiasm; the play period did not last long.

Yet Ruti doesn't seem to be *imposing* such priorities on the children. At one point this summer, Harvey, a good athlete, took Hilan into the backyard for a rare game of catch. They started to throw back and forth, and as they did, Hilan, seldom at a loss for words, began a monologue. "I don't understand," he said, as his father vainly tried to focus attention on the ball, "why some people confuse Shakespeare with Marlowe. Shakespeare has such a good sense of humor, and Marlowe has none."

On another afternoon, I took the two children to the circus—half-kidding Ruti that they might never otherwise get the opportunity. On the way, I asked Dalit and Hilan which they would choose, the circus or the opera, if they could attend only one. "The opera," they both answered without hesitation. They seemed genuinely to enjoy the circus, but as we were leaving, Hilan turned to me. "I'm so excited," he said. "I've been waiting three months for tonight. Finally, I'm going to see *La Clemenza di Tito.*



Scribble, scribble: *Inspiration strikes the young composer.*

IN ORDER TO SEE DALIT AT WORK, I STOPPED BY FOR A visit late one morning last summer. The Warshaws live in a rambling, turn-of-the-century stone-and-shingle house on an acre of property—the tending of which is clearly not a priority. I found Dalit in her sunlit room, dressed in a pinafore, sitting behind her miniature desk and writing down notes rapidly on staff paper. I asked her whether she ever got tired of writing.

"After the first five minutes," she said with an impish smile.

"And what do you do then?" I asked.

"I daydream."

"Is composing fun?" I asked.

"When I start, it's very fun," Dalit explained. "But it gets more and more boring, particularly when I'm writing the same thing for more than one instrument."

Suddenly, Dalit let out a scream. "Imma, there's an ant crawling up the wall." (*Imma* is the Hebrew word for "mother.") Ruti came in. "Don't kill it," Dalit said. "I can't stand to see suffering." Ruti removed the ant carefully.

I asked Dalit if she did much rewriting. She looked at me curiously and shook her head.

"Very rarely does she change anything," Ruti told me later. "Whatever she puts down, it's fine by her. That innocence is her great strength and weakness."

I asked Dalit to tell me about composing *In the Beginning.* She explained that it was her mother's idea to use the story of the creation as the basis for a symphonic suite. Because Dalit loves the Bible, she was immediately enthusiastic. She composed the piece on the piano, eight movements in all (one for each of the seven days of creation, and an introduction). She wrote the parts for the orchestra at her desk.

"The first movement is the beginning, before there was light," Dalit told me. "It's very quiet . . . soft, nothingness. Then, when it starts to be angry—chaos—I use lots of percussion and brass." Dalit took me through each movement in much the same way. On the third day, she said, "God created plants, trees, flowers, fruits, and vegetables. Also, water was separated from the earth, and God saw that his work was good. For the trees, I wanted a beautiful harp sound. The feeling of the whole day was happy, so I wanted pretty chords, colorful major chords." Next, Dalit described the creation of the sun, moon, and stars; of reptiles, birds, and four-legged creatures; of Adam and Eve and their mating—a "love duet." On the seventh day—the day of rest—Dalit had something special in mind. "I wanted to make the Sabbath a little Hasidic," she told me. "With dances and songs, sort of like Chopin, but with a Jewish twist.

"Then there's what I call the P.S.," she said. "It's like the beginning, when there was chaos. I am posing a question: Man is polluting the world. What will happen next?"

That sort of sensitivity, I'm convinced, is one of the keys to Dalit's creativity. Music has become almost literally a second language for her, one through which she can express her feelings quite directly. Feelings, moreover, are very accessible to her. Even her very early childhood memories are exceptionally vivid. She can describe in some detail the house the family lived in until she was two and remembers clearly an occasion when she was crying in her crib and her father came in to comfort her.

Several years later, Dalit's public-school kindergarten teacher called her parents for a conference and announced that the young girl appeared intellectually slow—that she didn't know her alphabet or her numbers. In fact, Dalit had already been reading at home for over a year. Apparently, she was hiding how much she knew, perhaps for fear of setting herself apart. Ruti decided to put her daughter in a private school.

Fiddling around: *Hilan (right) practices at his group lesson.*

The meeting with Nadia Reisenberg—which took place around that time—was a turning point. Reisenberg had actually resisted Ruti's importunings at first, telling her to call again in three or four years, when Dalit reached seven or eight. But Ruti persisted, Reisenberg finally agreed, and the promise of a few minutes ended up stretching into two and a half hours. From then on, Ruti took Dalit back once or twice a year. Dalit responded so enthusiastically to Reisenberg that Ruti was able to use the promise of seeing the older woman, who died in 1983, as an incentive. Whenever Dalit began to lag in her practice, Ruti would mention that the time to play for Reisenberg was drawing near—and Dalit would redouble her efforts. During this period, Ruti realized that it was untenable for Hilan to follow his sister's path on the piano. She began looking instead for a violin teacher for the four-year-old boy, found one at the Manhattan School of Music, but decided after several months that he was too demanding for her tastes. Ruti also discovered that overseeing Hilan's practice could be painful. "I was soon very sorry I'd chosen the violin," she admitted. "It's such a difficult instrument. On the piano, all you can do is play a wrong note. On the violin, there's so much you can do wrong." After more than a year of teaching Hilan herself, Ruti felt ready to look for a new instrument for her son.

First, however, she decided to call a nineteen-year-old violin prodigy named Dylana Jenson. Ruti had read about Jenson in a music magazine and then attended a master class that the young woman was giving at Merkin Concert Hall. Impressed both by Jenson's passion and her virtuosity, Ruti approached her after the class and explained that she had two very musical children, including a son who played the violin. Jenson said she was doing some teaching and invited Ruti to call. It took Ruti six months to follow up, but finally she did. And just as Reisenberg had done with Dalit, Jenson agreed to hear Hilan play. The piece he performed for her was "Twinkle, Twinkle, Little Star," but Jenson was impressed enough to offer to teach the youngster. "I could see immediately his enthusiasm and his respect for the music," Jenson remembered.

Eight weeks later, however, Jenson called Ruti long-distance and explained that while performing with the Denver Symphony she'd met a young cellist named David Lockington, that they'd fallen in love, and that she was planning to stay in Denver. Nonetheless, Jenson continued to visit the Warshaws when she came to New York, and became an inspiration to both Hilan and Dalit.

Last winter, during one of Jenson's visits to the Warshaws, she brought along David Lockington, whom she had recently married. Dalit, encouraged by Ed Simons, conductor of the Rockland Symphony, was just beginning to orchestrate the *Fun Suite* she had written for piano. Lockington, meanwhile, had recently been named assistant conductor of the Denver Symphony, and Dalit agreed to play her compositions on the piano for him.

"I was impressed with her natural ability at the keyboard and with the pieces," Lockington remembered. "One of them, 'Fish in the Water,' struck me as particularly advanced. Harmonically, it was like Ravel, with a wonderful flowing quality and meter changes that were quite sophisticated for a kid her age." Eventually, Lockington convinced his superiors to have the Denver Symphony perform the work as part of its series of children's concerts. "I saw this as a fantastic way to get kids interested in classical music," he said. "Here was this perfectly normal kid, who wrote this extraordinary music." So in May, the Warshaws traveled to Denver. Just as Simons had done several months earlier in Rockland, Lockington invited Dalit to be on the stage for rehearsals. "It was hysterical," he remembered. "There she was standing next to me, so short she had to tug at the bottom of my coat in order to tell me that the oboe had just played a G sharp instead of a G natural in the fifth bar, or that the French horn was a little too loud, or that the rhythm wasn't quite right on the flute."

WITH THE DENVER PERFORMANCE BEhind her, Dalit turned her attention to *In the Beginning*, determined to finish it before her tenth birthday, on August 6. At the end of June, the family flew to Israel to spend the rest of the summer with Ruti's family. It was scarcely a vacation. Under Ruti's supervision, Dalit put in long hours composing at a desk in the dining room of an apartment near her grandparents' place in Haifa. The visit had a bittersweet quality for Ruti. Much as she loved being home in Israel, she found it painful to see how little interest her parents took in their grandchildren's accomplishments. It reminded Ruti of her own childhood.

"I could have done 8,000 times better as a child, but I was never encouraged," Ruti said. "Practicing the piano was like a punishment; the door would be closed when I did it." Two summers back, still hungry for her mother's approval, Ruti worked on a very difficult piano piece—Mussorgsky's *Pictures at an Exhibition*—before coming to Israel for a visit. One evening before dinner, she sat down at the piano in her parents' home and began to play. Before she could get very far, her mother—who was an accomplished opera singer—called out from the kitchen. "Stop that noise and come to dinner," she said.

Dalit finished *In the Beginning* before her tenth birthday, 160 pages in all. When the family returned from Israel, Ruti gave the score to Ed Simons. He said there was no question

GROWING UP: *Simons suggested to Dalit that her piece might benefit from some cutting. Dalit was visibly upset, but by the next day, she'd cut 30 pages on her own. "It took great courage," said Simons.*

that he'd like to have the Rockland Symphony perform it. Ruti had also invited Peter Kermani, president of the Albany Symphony Orchestra, to hear Dalit play her composition on the piano. Kermani, who had himself received a BMI award, expressed interest in hearing Dalit's new work when they first met at the BMI award ceremonies in the spring. Kermani came to the Warshaws' home, and after hearing Dalit, he asked Ruti if he might bring over the conductor of the Albany Symphony Young People's Concerts, Victoria Bond.

On the morning of September 5, Bond, Kermani, Susan Bush, manager of the symphony, Ruti, Harvey, who came home from work for the occasion, and I gathered in the Warshaws' living room. Dalit had agreed to play with some reluctance, not because she felt nervous—she never displays even the slightest stage fright—but because she hated to miss school.

Setting up equipment to tape the performance delayed Dalit's start, and she became impatient. "The most important thing is just to play," she said quietly. "I can always do it again." When she finally sat down at the piano, her only prop was a box of Kleenex that she used to combat a persistent runny nose. For the next 45 minutes, she played her piece without pause, from memory.

I was enthralled. Bond was more measured. Afterward, she made a few perfunctory positive comments and then turned to suggestions. She told Dalit that it might be valuable to get hold of a book showing the ranges of instruments.

"The oboe really doesn't go to B flat," Bond explained. "Also, you might think about your poor tuba player. He goes an awful long time without a rest." Dalit nodded. "I'm also wondering," Bond added, "why you wrote the trombone in treble clef. It should be in bass clef." Dalit seemed to absorb the suggestions nonchalantly. Ruti looked mortified.

During the weeks that followed, attention turned to preparing for the Rockland concert. Dalit and Ruti met for several long sessions with Ed Simons. At the first one, he gently suggested to Dalit that the piece might benefit from some cutting. "What you've done is very demanding," he said, "and you'll have some very tired musicians at the end. Maybe you should try singing it and see if you get any ideas about things you could cut."

Ruti had been expecting the suggestion, but Dalit was visibly upset by it. When she got home, she broke down and cried. Nonetheless, when she took Simons's suggestion and sang the piece out loud, she was surprised to discover that she'd repeated herself in certain spots. By the next day, she'd cut 30 pages.

"I was sad because in a way it was the end of innocence for Dalit," Ruti said later. "But then, I was happy because the cutting was part of growing up, and I respected her so much for doing it." Simons was more effusive. "A musician hates to lose notes," he said, "and I told her I wouldn't force her to do it. But she went ahead, and that took great courage."

Inevitably, Ruti's concentration on Dalit left her less time to devote to Hilan, and she felt guilty about it. Apparently sensing her concern, Hilan wrote Ruti a note and gave it to her early in October. "Dear Mom," it said, "I just don't think I could have been as special without you as a mother. I know I couldn't have been happier. You are in charge of most of my special ability, and I adore you for your successful duty of running it. (I know you don't like it. I understand perfectly and I am sending you this note to cheer you up.) Sincerely, with love, Hilan, your son."

But Hilan *was* receiving special attention in school. Aware that he was far more intellectually advanced than his second-grade classmates, school administrators had set up for Hilan a daily one-on-one tutoring session in literature with the school librarian. They'd also arranged for him to sit in each day on the seventh-grade science class.

Ruti's preoccupation with Dalit most affected Hilan's violin practice—to the consternation of Nicole DiCecco, his teacher both for private and Saturday-morning group classes. "Hilan has an enormous amount of talent," explained DiCecco. "The reason why he's not on top in the music is because he doesn't put in as much time as the other children. The more time you put in, the more it shows. And at this age, it's up to the parents to push." In general, DiCecco refuses to teach children who don't consistently follow up with long hours of practice. "I make an exception for Hilan," she said, "because there's something special about the boy and his family. To me, the most unusual thing about him is his wonderful mind. And whenever he does put in time on the violin, he does very well."

ONE SATURDAY MORNING IN OCTOBER, I ACcompanied Dalit, Hilan, and their parents to music school. The first class was Hilan's with DiCecco. There were perhaps fifteen tiny violinists in the class, ages five to ten, more than half of them Oriental. They sat with their violins in a half-circle of chairs in the front of the room. The parents—in most cases both the mother and father—sat in the back. Most of the mothers dutifully took notes based on DiCecco's comments.

Harvey Warshaw, who comes along each Saturday in order to provide moral support, tried halfheartedly to read an insurance journal. Dalit read a novel. Ruti watched Hilan intently. After each child played, DiCecco followed up by admonishing, encouraging, and posing questions to them. "How many think that passage was perfect?" she asked after one child had finished playing. Hilan alone raised his hand. "Well, it was almost perfect," DiCecco said. "The sixteenth note was too short. Sharon, can you do that line perfectly?"

"I'll try," said Sharon, who looked about four years old, and she began to play.

"Don't give up, don't give up," DiCecco exhorted. "Hilan, take over, do it perfectly." Hilan tried. "Almost perfect," said DiCecco. "Your sound is very good." A tiny smile crossed Ruti's face.

From Hilan's session we went to Dalit's theory class—just four students, all of them considerably older than Dalit. There, for 45 minutes, the students vocalized difficult rhythms from a text. The teacher, Peter Randall, graded each effort in a notebook before him. Finally, we went to a second DiCecco violin class, this one a chance for the children simply to play together. Toward the end of the class, DiCecco announced that she had asked Hilan to perform a solo accompanied by his sister on the piano. As we were leaving, Hilan turned to me. "I wasn't at my best," he said matter-of-factly. It seemed more an observation than a lament.

After class, I took the two children to lunch at a restaurant on the Upper West Side. The conversation drifted to school, and to athletics in particular.

"I'm not athletic," Dalit said. "When they have a tug-of-war, everyone wants to be against me, because they know they'll win."

Dalit named two girls, classmates more athletic than she, who she said frequently teased her.

"But they don't know anything," said Hilan.

"They know rock songs," said Dalit.

"No, I'm talking about knowledge that matters," said Hilan.

"My father said they're just jealous," Dalit continued. "I try to ignore them when they tease me, but it hurts inside."

I asked Dalit and Hilan if they had many friends at school.

"No," said Hilan. "None of the kids in school besides Dalit are interested in what I'm interested in. When I'm with the kids in my class, I try to talk like them, so they won't think I'm stupid. Most people in my class hate to read. I love it. I'm a bookworm. I'm more than a bookworm. I'm crazy about books."

After lunch, we decided to visit the children's zoo in Central Park. Then we walked to the pony rides nearby and took a walk through the park. We didn't talk much, but it was obvious that both children were enjoying the rare interlude of pure leisure.

Family affair: *Hilan, Dalit, Harvey, and Ruti in a rare relaxed moment.*

Ruti later told me that Hilan had asked, after our afternoon together, whether I'd gone to college. Ruti said she assumed so, and Hilan told her that he felt he understood me, that he could identify with a writer. "Sometimes," he told his mother, "I feel the only thing that can keep me company is a piece of paper." Ruti also mentioned that when Dalit returned home after our afternoon together, she immediately sat down at the piano to compose. When she finally got up, four hours later, she'd written and transcribed a rag she titled "A Walk in the Park." Apparently, she'd been inspired by a book of rags based on classical pieces that she'd received from Ruti as a present the week before. Ruti was delighted by Dalit's composition, but it also gave her pause.

"I give her a book on rags," she explained, "and immediately she begins to compose in that style. It reminded me again how much responsibility I have, because she's so impressionable. Whatever I expose her to becomes part of her." Harvey had another concern. "There will probably come a time when Dalit will rebel," he said. "If we direct her too much now, do we encourage a bigger rebellion later?" Hilan, though, had no ambivalence. "Dalit's rags are enjoyable," he explained, "but I don't like them half as much as her regular pieces."

SEVERAL DAYS LATER, I SPENT A MORNING AT THE Jewish day school that both Dalit and Hilan attend. Classes in the morning are conducted in English, in the afternoon in Hebrew. Dalit speaks Hebrew almost fluently. Because Hilan takes several special classes, I decided to spend most of my time with him. The first class was Hilan's regular second-grade homeroom, and on the morning I arrived, several weeks before the presidential election, the class was in the midst of conducting its own presidential-election campaign. Hilan had been unanimously nominated as one of the two candidates.

"I think the children have a love-hate relationship with him," explained Luci Goldberg, his homeroom teacher. "They're envious, perhaps, but they also admire him so. One of the qualities of a good president we discussed was intelligence, and the class took that seriously."

At 10:15, Hilan left for his tutorial in the library. Linda Reiss began the day's session with a discussion of the poem "Jabberwocky." First, Hilan read it out loud, a dramatic, fluent delivery of the classic nonsense poem. Then they talked about its possible meanings.

Hilan said he imagined that the Jabberwock "has wings like an eagle, fire flaming out of its nose, a face like a vampire, and ears like a unicorn." Brillig, he said, reminded him of "broiling dinner." A borogove, he thought, was like "a bear with elephant ears." Reiss suggested that as homework Hilan create a drama out of "Jabberwocky."

"I will, definitely," said Hilan. "I like to make up nonsense words. I think I'll do it as an adventure. I might even add a friend who wants to save the Jabberwock."

"He loves language," Reiss said. "At first, I'd planned on reading children's classics with him, but he insisted on Shakespeare. So I got him Shakespeare in cartoon form. He told me he thought it was very cute and that the pictures were nice, but that he'd prefer the real thing."

THE LAST THREE WEEKS OF OCTOBER WERE EXTREMELY tense ones in the Warshaw household. The Albany Symphony had offered its computer for producing the scores for the individual parts in Dalit's symphony, but the computer worked fitfully. The job of transcribing the parts for nearly two dozen instruments—with rehearsals less than two weeks away—fell to Ruti. Because she continued to teach her piano students by day, the only time available was at night, and so she took to working virtually around the clock.

The Warshaws felt the strain on their relationship. Through their early years together, they'd both thought of the marriage in storybook terms: extremely close, out together four or five nights a week, frequently entertaining at home,

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CHILD'S PLAY: *"It's extraordinary for a young child like Dalit to have come up with ideas like these," said Lockington. "Look it up in the history books. It happens just a few times in a century."*

traveling abroad. One by-product of their closeness, Ruti believed, was that the children themselves were loving and kind. But as the children grew up, the marriage suffered.

Harvey has an increasingly demanding job, and because Ruti is so involved in teaching Dalit and supervising Hilan's practice, she often feels drained of energy and patience by the end of the day. Moreover, while Harvey appreciates and enjoys music, Ruti and the children are plainly in another league. Ruti presses him frequently to get more involved in music, but Harvey has other interests, among them tennis, which he continues to play several times a week. In addition, he feels more comfortable playing a different role in the household.

"My job is to keep the atmosphere pleasant, to make sure there's joking and levity," he said. "There are only two other things I take credit for. One is Hilan's interest in poetry. I wrote poetry myself, and I read a lot to him when he was very young. My other contribution is that I didn't interfere with Ruti's genes—and they got passed along to the children."

But if the Warshaws have less time for each other now, their marriage derives strength from the shared feeling that their devotion to the children has been rewarded. "I didn't look to have children like these," said Ruti. "Some parents seek it out; I feel I am always running to keep up with mine. I simply can't ignore their outpouring of creativity, and I believe it's important to encourage it. Maybe someday one of them will give, to the world, something that lasts."

The children's special abilities have another, more personal resonance for Ruti. "When I first came to the United States," she said, "it was supposed to be for a few weeks. I was very attached to Israel and to my family there. But I met Harvey, and we fell in love. I wanted to get married in Israel, but the '67 war broke out, and I couldn't. I couldn't help feeling like a traitor. Until two years ago, I dreamed every night about Israel. In the past couple of years, the children have given me a rationale for being here. New York is the most culturally and intellectually stimulating environment in the world, and I believe it is the best place for them to be."

Or as Harvey put it, "The children have made it possible for Ruti to finally be at peace here."

Nonetheless, on October 18, the evening of the Rockland Symphony's first rehearsal, Ruti was hardly feeling peaceful. She'd been up around the clock transcribing for the past three days. Shortly after 8:30 P.M., she and Harvey arrived for the rehearsal, loaded down with scores. Dalit and Hilan sauntered in more casually, accompanied by Harvey's mother, who'd come to help out. The children huddled to confer about the music playing over the sound system.

"I think it's Beethoven," said Hilan.

"No, it's Mozart or Haydn," said Dalit.

Hilan went over and asked Ed Simons. "What opera do you think it is?" said Simons, with a twinkle in his eye. Hilan wouldn't be fooled. When Simons admitted it was Beethoven's Symphony No. 1, Hilan nodded with satisfaction and ran back to tell his sister.

"Dalit, I'm surprised at you," he said. "I told you it was Beethoven. It was too frightfully hard to be Mozart." Hilan turned to me. "Mr. Simons tried to fool me with that opera question," he said. "But I knew. *Fidelio* is the only opera Beethoven wrote, and I knew it wasn't that."

The scores were finally collated, and the rehearsal got under way. Dalit sat quietly on a chair behind Simons, little expression on her face. After about ten minutes, she finally got up and went over to Simons to confer about the speed of a certain passage. After that, she rose intermittently, and Simons occasionally turned to ask her a question.

In the first row of an otherwise empty auditorium, Ruti listened intently. After about 40 minutes, a smile crossed her face. "It works," she said. "It's not just for the piano. It's really an orchestral piece."

When I left the rehearsal, shortly after 10 P.M., Ruti and Harvey were listening quietly, Hilan was sitting on the steps, making magic tricks out of paper, and Harvey's mother was sitting with a pad in her hand, sketching a deft portrait of Ed Simons at work.

BY THE SECOND REHEARSAL, A WEEK LATER, THE orchestra had become more familiar with the piece. Listening as it came together, I was reminded of the first time I watched a picture begin to appear on photographic paper in a darkroom: From a blank sheet, there suddenly appeared something rich, three dimensional, almost magical. Ruti, usually given to understatement, said she felt "awe" as she listened. During particularly pleasing harmonies, a smile appeared on Ed Simons's face. Dalit, however, remained impassive, rising from her seat behind Simons only to point out a mistake.

A few days before the concert, Simons suggested to Dalit that she write a narration for the piece. Dalit balked, partly because she preferred to hear the piece played without interruption and partly because she wanted very much to follow the score herself as the symphony played. But Simons persisted, and Dalit relented.

The concert, which took place on the afternoon of November 4, began with short solo piano pieces by two girls—one twelve, the other seventeen—who'd finished behind Dalit in the countywide piano competition the previous winter. Then Dalit got up to introduce her piece with a few words of her own. "I composed *In the Beginning,*" she said, "to let us realize how precious and beautiful the world is. The world was created with a beautiful plan and order that no one can ever understand. If anybody destroys even a small part of this world, it's like the whole creation is destroyed."

As I listened to the orchestra play, I thought of the way that David Lockington, the Denver conductor, had characterized Dalit's latest accomplishment: "What makes a great composer is having many sides to the musical personality," he said. "In this piece, Dalit goes from the incredible emotionalism of the atonal sections to the wonderfully light, bouncy sections, full of flutes and oboes. It's extraordinary for a young child to come up with ideas like these and carry them out. Look it up in the history books. It happens just a few times in a century."

At the party at the Warshaws following the concert, most of the adults stood around discussing in reverent terms what Dalit had done. Dalit and Hilan, however, were nowhere to be seen. As I was leaving, I went upstairs to see if I could find them to say good-bye. Hilan, it turned out, was in his room, completely absorbed in the present he'd just been given: a microscope. I didn't see Dalit until I was walking out the door. She was running down the stairs, flanked by two or three other girls, all of them giggling loudly and jabbering away to one another. I had known Dalit for nearly six months, but this was the first time that she seemed to me unmistakably her own age. ▬

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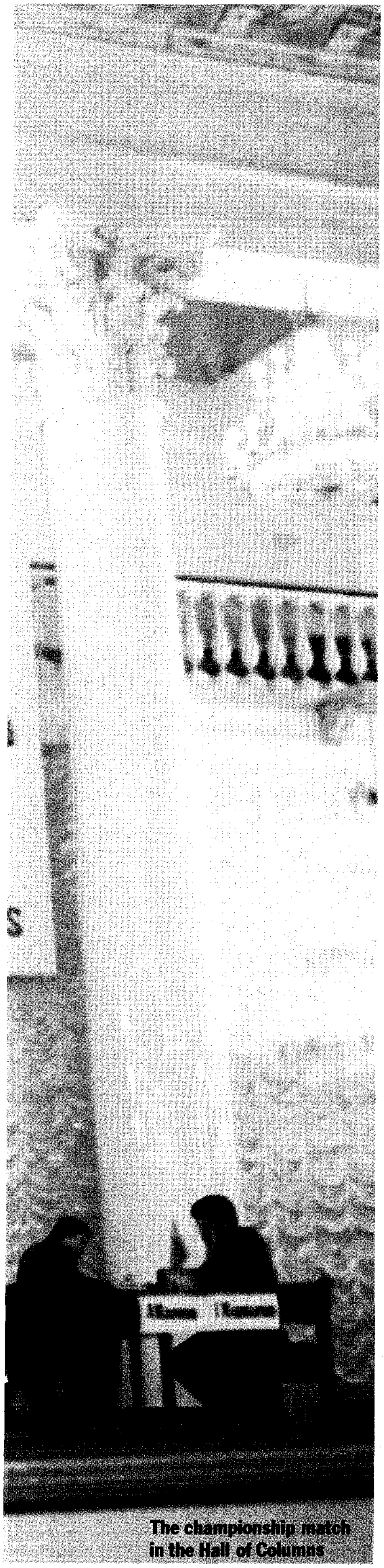
HOW RUSSIA'S CHESS HIERARCHY THWARTS JEWIS



The championship match in the Hall of Columns

GRAND MASTERS

PAWNS in the GAME

BY FRED WAITZKIN

THE WORLD CHAMPIONSHIP of Chess in Moscow this fall stirred the passion and patriotic pride of millions of Soviet chess players and fans. Taxi drivers in austere black Volgas, waiting by Intourist hotels, and old ladies sweeping majestic subways with Mother Hubbard brooms were talking about Anatoly Karpov, the champion, and challenger Gary Kasparov. But at the same time, the splendor and excitement of the games seemed to catalyze the frustration and despair of many Russians.

For all of Moscow's chess fever, the games were played in a hall that was at least one-third empty. Like the Bolshoi Ballet or the Obraztsov Puppet Theater, it was nearly impossible for a Russian to get in unless he was a party official or the friend of someone important. Political dissidents got a fast *nyet* at the Central Chess Club, where people stood in line each morning pleading for tickets.

Outside the House of Trade Unions, an eighteenth-century palace in which the championship would be determined, a huge banner advertising the match billowed across Marx Prospect. But on the far side of the avenue, near Red Square, a phalanx of police stood behind steel barricades and ordered thousands of chess fans to keep moving. Many stoically circled the block as if awaiting a sudden biblical cloudburst of tickets. Some talked about their problems. "I am a despised enemy in my own land," said one Jewish chess master. "I'm not allowed to work. I'm not allowed to play in most tournaments. I'm not allowed to go to Israel. How am I to survive?"

Hundreds of journalists, TV crews, and photographers came to Moscow anticipating one of the greatest chess matches of all time. Some, including Harold Schonberg of the New York *Times*, had trouble getting Russian visas; others had problems getting press accreditation once in Russia and were faced with the exasperating possibility of not being allowed into the games.

I had traveled to Moscow with my seven-year-old son, Joshua, a talented and enthusiastic little chess player, and his teacher, Bruce Pandolfini, a *Chess Life* correspondent, to research a book on the chess world. I wanted to observe the championship match and to investigate the Soviet system of chess education, which produces so many skillful young players. I also hoped to interview some of the great Russian chess players, including Boris Gulko, one of the strongest grand masters in the world. Soviet defectors on the New York chess scene told me Gulko would be willing to talk about the politics of Soviet chess.

After three frustrating days of arguing and pleading at the Central Chess Club, we were finally admitted to the Hall of Columns inside the House of Trade Unions. But time and again, Soviet officials nervously explained that it would be impossible for us to visit chess

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The names of Russian private citizens have been changed to protect their safety.

Photograph: Tass from Sovfoto.

WE WERE WATCHED ALMOST CONSTANTLY.

schools—by an unfortunate coincidence, they were all closed for repairs. Whenever I brought up Boris Gulko, the conversation came to a fast, icy end. I discovered that after Andrei Sakharov, Gulko is one of the most famous dissidents in the Soviet Union. It was rumored that he and his wife, Anna Akhsharumova, also a Soviet chess champion, were living under constant surveillance.

THE CHAMPIONSHIP COMbined the pop theatricality of a Muhammad Ali prizefight with the cool elegance of the Philharmonic. As we entered the playing hall, with its Corinthian columns and shimmering chandeliers, the first thing we noticed was the noise. Friends argued about the moves and lustily cheered their man. It sounded like dinner at the old Lüchows.

The atmosphere in the pressroom on the third floor was antic. Everything was news in the large room, jammed with chess stars of the past, notable Moscow personalities, journalists and TV crews hunting for interviews. Joshua played a seven-year-old Russian, and the next day, their picture was in *Pravda.* At least a half-dozen times, as I'd be interviewing a chess player, I'd find myself bathed in a flood of TV lights.

"I never write a thing; there's no time," said one Eastern European journalist who instead dictated seven articles a day in different languages for different papers. He raced from phone to phone belting out his stories with terrific animation. One afternoon, while he took a frantic break, I mentioned some unverifiable piece of gossip about Bobby Fischer. The following morning, the story was printed in newspapers in Eastern Europe and South America.

The chess match itself was puzzling. Karpov, 33, a conservative, defensive player, raced to a 4–0 lead, winning at least two games that experts predicted would go to the more dashing and inventive 21-year-old challenger. Before Karpov won his fifth game, the two Russians played a record seventeen draws in a row, which bored some fans, infuriated others. Kasparov, who is half-Jewish, repeatedly offered draws in positions that had winning possibilities. The Argentinean grand master Miguel Najdorf said, "I wouldn't offer draws in such positions, and I'm 75 years old." In the *Times* of London, chess columnist Harry Golombek wrote what many chess people were thinking: "Perhaps Kasparov has been warned not to play well and has been given to understand that the consequences for him and his family would be disastrous."

On the first floor, there was a regal dining hall with delicious snacks—wineglasses of soda and silver trays of pastries and sturgeon sandwiches. On our first day at the match, during lunch, a tall blond man introduced himself in halting English as Ivan Petrov. He is a chess coach from Leningrad who had traveled to Moscow to see the match.

The fact that I am an American seemed to represent an opportunity for Petrov, and he quickly began to describe his life with disarming candor. "When I married a West German girl last year, I fell out of favor. They feared, I suppose, that I would leave the country." He explained that for months his boss had been contriving to fire him because if Petrov tried to emigrate his boss would fall into disgrace and perhaps lose his job. But Petrov didn't want to emigrate—he believed in Communism. "I have applied to visit my wife in Germany, but they won't allow me," he said with exasperation.

A few minutes later, Dimitri Chernov, a chess teacher I had hoped to interview for my book, came into the room. He spoke only Russian, so I asked Petrov if he would translate. We began discussing instructional techniques, which Chernov illustrated by setting up complicated chess problems on a pocket set. While we talked, my son sat a few feet away playing chess with a nine-year-old boy he had met in the Hall of Columns.

Then I noticed a burly, box-jawed man standing beside me, listening to every word. I assumed this newcomer was an interested chess fan. I smiled, but his face remained stony. Soon there were a half-dozen other men standing rigidly around us, eavesdropping as if we were filming an E. F. Hutton commercial. Chernov continued his lecture, but Petrov lost the thread of his translation and was beside himself with rage. "He's a KGB agent," Petrov said in a voice loud enough to be heard 50 feet away. "Why do they do this to us? We're talking about chess, not war!"

AFTER A WEEK IN MOSCOW, it was clear that we were watched almost constantly. One morning, in a museum, I sat down to take a few notes, and a man immediately sat next to me and peered at my notebook. He followed me from room to room. At the match, when my son gave one little friend some toy cars in exchange for several Russian chess books, the books were sternly observed as if the children were passing state secrets. I began to feel nervous about having brought Joshua on the trip. It seemed that we had fallen into the center of a gloomy spy novel.

One evening, Petrov introduced us to his friend Constantin Levin, a Jewish chess player from Moscow, who was in desperate trouble. The man had been refused permission to emigrate and that very day had been fired from his job.

"In circumstances such as mine, people have disappeared," he said. "I live by myself. Telling people about my situation is my only safeguard." After we talked for a while, I learned that Levin was an acquaintance of Gulko's, and he volunteered to introduce me to him.

I wanted more than ever to meet the Soviet champion Boris Gulko. Still, I was more than a little apprehensive when I received a call on the hotel phone to confirm that a meeting with "our friend" had been arranged.

It was a damp, gray morning. Joshua, Pandolfini, and I stood outside a boarded-up café, wondering if we were being observed. We had been told that Gulko would take the metro to a stop near our hotel. Petrov would pick him up, and if they weren't followed, they would stop for us.

After a few minutes, a small, handpainted blue car pulled up, and Petrov gestured for us to crowd into the backseat. Next to him sat Gulko. I suggested it might be safer if we talked in the car, but Gulko wanted us to come to his flat to meet his wife and son.

Petrov nervously checked his rearview mirror. "Boris has just won the semifinals of the Soviet Championship," he said. I was surprised by this information because there had been no report in newspapers or chess magazines. Most players and chess journalists I had asked said they didn't know what had become of Gulko. "Oh, I am allowed to play a few games a year," he said, "but they are never reported. If I win a tournament, they'll only say who came in second or third." Gulko mentioned that he had played Kasparov twice during the past three years and had won both games. Almost no one beats Kasparov, and such news would have been on TV and on the front page of *Pravda*—except that Gulko is a refusenik, a kind of living dead.

GULKO IS A DISTINguished-looking grayhaired man of medium height, with a small, pursed mouth and a very gentle face. He appears to be about 55 or 60. I was shocked to learn that he was 37. Gulko smiled. "If

Gulko (left), Josh Waitzkin, and Pandolfini

"It is difficult to say no if you are asked to throw a game," said Gulko. "If they don't want a chess player to play, they will stop you."

you don't eat for 42 days, you, too, will look like you are 60," he said.

His serene manner resembled that of an Eastern mystic, except for his laugh, which was sharp and filled with irony. At times, there was an eerie disparity between his subject and his tone of voice. For example, he would describe a period of intense physical and emotional trauma almost in passing—as if he were beyond feeling pain.

I asked if he'd been following the match.

"I would love to go, but [Nikolai] Krogius won't sell me a ticket," he said, referring to the head of Soviet chess. "Perhaps I would be an embarrassment. Two years ago, I contacted Karpov about my problems. He refused to help."

I asked if he was surprised by Kasparov's poor play and if he thought it possible that the challenger had been ordered to lose the match because the Central Committee didn't want a Jew to be world champion. "It is impossible to know this for a fact," Gulko began. "Perhaps Kasparov is just playing poorly. He is an emotional young man. But in Russia, chess is political. It is difficult to say no if you are asked to throw a game. If they don't want a chess player to play—like me or [David] Bronshtein, for example—they'll stop you from playing, stop you for years.

"A player's creative life is ruled by chess management," Gulko continued. "In 1953, in the Zurich Interzonal, Bronshtein was ordered to draw a game against [Vasily] Smyslov. Bronshtein had winning chances in this game, and had he won it, it's likely that he would have won the tournament and played against [Mikhail] Botvinnik for the world championship. But in this instance, more important than Bronshtein's Judaism was the issue of keeping an American out of the championship. Because if Bronshtein had won this game it also would have given Sammy Reshevsky a good chance to win the tournament. The Soviet action was directed against Reshevsky, an American, who is also a Jew.

"In 1977, the year I won the Soviet Championship, Viktor Baturinsky was the leader of Soviet chess. Because I was a Jew, he tried to make certain I'd lose. In two instances, players were asked to lose games so their opponents might perhaps win the tournament ahead of me." Gulko explained all this in his unsettlingly calm voice.

As Petrov drove, the little car stalled, bucked, and rattled. He was embarrassed but also afraid. Aside from being party to this meeting with Gulko, he was breaking a law simply by driving foreigners in his car.

In the district where Gulko lived, there were hundreds of large new apartment buildings all painted blue and white. They could have been lower-middle-income housing in Far Rockaway, except that the apartments looked out on farmland dotted by small huts.

WE PARKED BEHIND one of the buildings, about a half-mile from Gulko's flat. He said it was unlikely that anyone would be watching for him there. Petrov removed the blades of his windshield wipers so they wouldn't be stolen, a precaution he always takes when he parks his car.

Soon, we were walking through alleys, beneath clotheslines, across children's parks. After having watched Soviet grand masters shuttled to the Hall of Columns in limousines, and fans bothering them for autographs, I found it strange to be sneaking through backyards in the company of a Soviet champion. We kept glancing behind us to see if we were being followed.

Gulko, his wife, and their five-year-old son lived in a little flat in one of the large blue-and-white buildings. There was a small bedroom for the boy, and in the living room, where Boris and Anna slept, there was a comfortable sofa and shelves filled with knickknacks and books about art and chess.

Anna is a pale, thin young woman

Photograph by Fred Waitzkin.

WHEN GULKO WINS, IT GOES UNREPORTED.

with an odd suppleness, like a Modigliani figure. While Boris looks old for his years, Anna, who is 27, could pass for a teenager. She was dressed in a simple sweater and blue corduroy pants. But what immediately caught my eye was the gold Jewish star she wore on a chain around her neck. I had not noticed one before in the Soviet Union. The Gulkos are not very religious, and the star, worn by this shy, introverted woman, seemed a political statement.

Like her husband, Anna has been a Soviet chess champion—she won the women's title in 1976. Without a doubt, the Gulkos are the most talented and titled chess couple of all time. In fact, there is no sports marriage in the world as accomplished as this one—perhaps if Chris Evert and Jimmy Connors had married, it would have been roughly equivalent.

SINCE THEY APPLIED TO EMIGRATE to Israel in 1978, Boris and Anna have been barred from most tournaments. On the rare occasions when they have been permitted to play, their results have either been omitted from the public record or outrageously manipulated. Last year, Anna was allowed to enter the women's championship. The deciding game was against Nana Ioseliani—like Karpov, popular with the Soviet chess establishment. Anna was declared the winner when Ioseliani ran out of time.

Three days later, a group of chess bureaucrats announced that Ioseliani would be given more time to complete the game. It was an extraordinary violation of the rules of Soviet and international chess, and when Anna refused to continue, Ioseliani was declared the winner. "They did not want me to win the championship again, because we are Jews and refuseniks," Anna explained simply.

"My difficulties began in 1974, when I became a strong chess player," said Boris. "I won seven tournaments in a row, which is very rare in Soviet chess. In spite of my success or perhaps because of it, I began to have troubles. I was not allowed to travel abroad to tournaments. In the 1975 Soviet Championship, I was in first place, ahead of the ex-world champion Tigran Petrosian, when a story was circulated on television and in the newspapers that my friends were losing to me on purpose. Petrosian said in *Izvestia* that it was impossible for a grand master to win so many games in a row without help from friends. These stories were so unpleasant for me that they interfered with my concentration. I began to play badly and finished second to Petrosian in this tournament.

"In the 1976 Interzonal, during the elimination matches to determine the challenger for the world championship, I was the only Soviet player without a trainer. In 1977, after I'd won the championship of the Soviet Union, I thought the fame would help me. But I was mistaken. Most of my difficulties, I suppose, related to being a Jew. All Jewish chess players have had problems. At times, even [Mikhail] Tal, the great Russian world champion, has not been allowed to travel abroad for tournaments. The same was true for Bronshtein, even when he was one of the two best players in the world. Kasparov's mother changed his name from Weinstein, hoping to avoid the problem. Do you know there are many Jewish chess players in the Soviet Union strong enough to be grand masters, but they don't have the money to enter tournaments? No one ever hears of them."

While we talked, Anna served tea and sandwiches and a delicious homemade apple pie. It was important to the Gulkos that we ate a lot and looked at their treasured books and photographs. Listening to them and to other Soviet Jews, I got the impression that as long as they didn't make waves Jews were not so much actively harassed or persecuted as actively ignored. Jewish complaints fell on deaf ears, and accomplishments disappeared. It was as if they were asked to live invisibly.

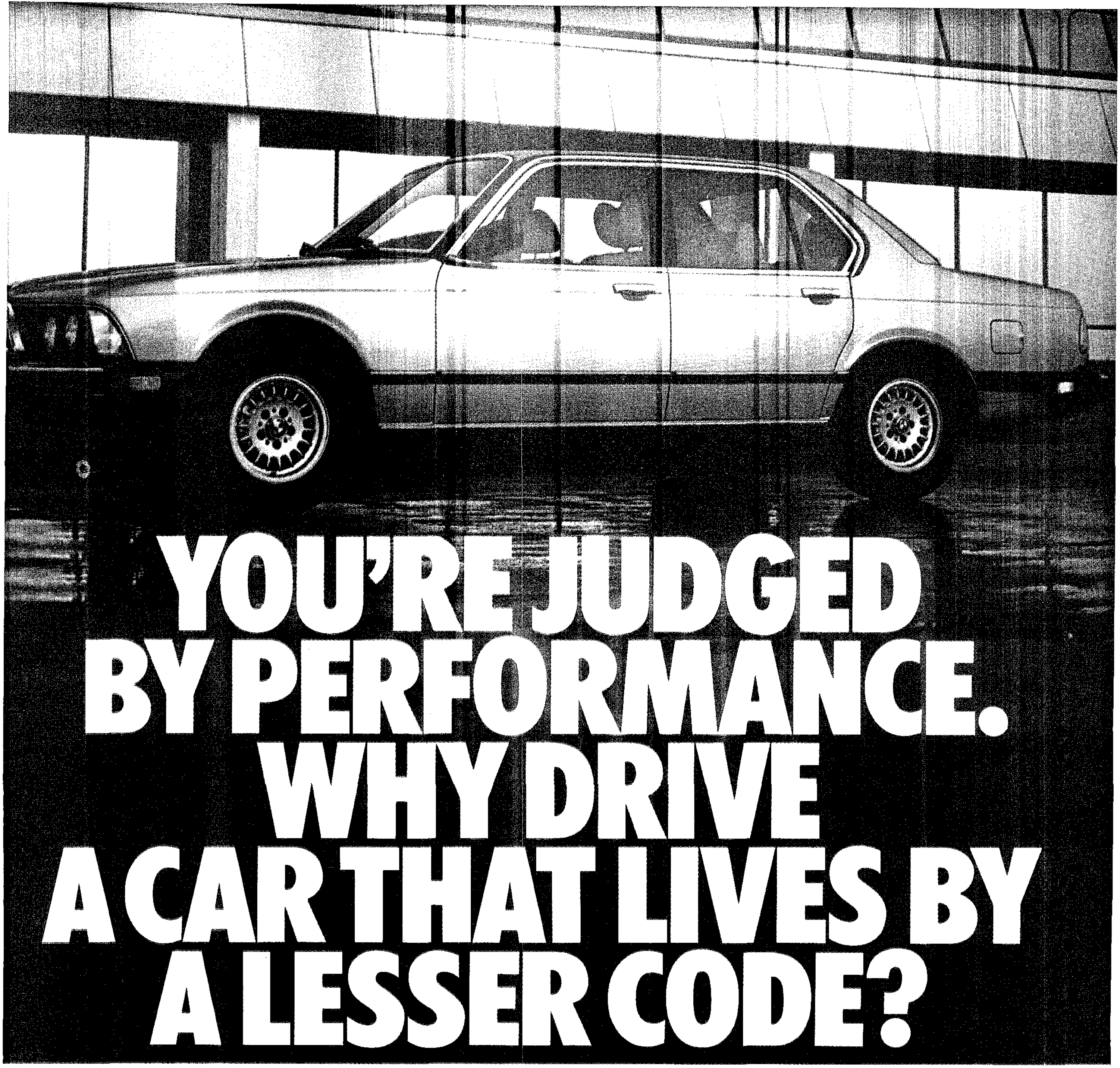
"In 1978, Anna and I applied for emigration to Israel. I wanted to live without chess management, but chess management would not live without me. Until then, we were paid for being chess

А.КАРПОВ
Г.КАСПАРОВ

"All Jewish players have problems," said Gulko. "Kasparov's mother changed his name from Weinstein to avoid them."

Anatoly Karpov and Gary Kasparov vie for the World Championship of Chess.

Photograph: Tass from Sovfoto.



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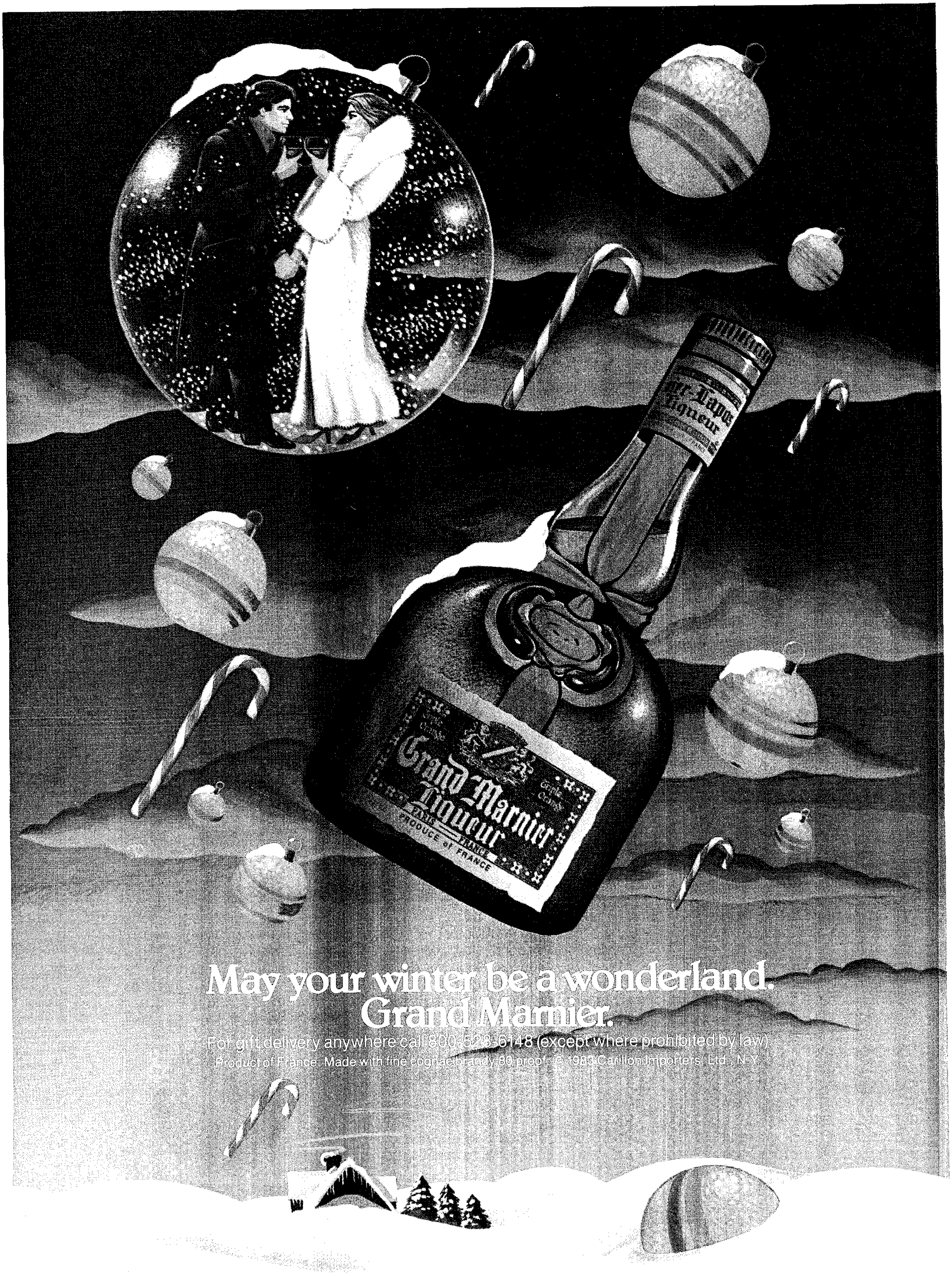
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GULKO WENT ON A 38-DAY HUNGER STRIKE.

players, but after applying for emigration, all income stopped. They stopped inviting me to all tournaments—even tournaments in the Soviet Union. For two years, I was not allowed to play one game. For two years, I waited. It was destroying me. Anna was in the same situation. Anna and I made a hunger strike in 1980, and after that, I was allowed to play in the Moscow Open Chess Championship. I suppose they didn't consider me a threat to win. It was a very strong tournament, and I was out of practice."

To the dismay of Soviet chess authorities, Gulko won the prestigious Moscow Championship. During the awards ceremony at the Central Chess Club, Gulko asked to speak, and a hush fell over the clamorous gathering. In an open letter to the Soviet Chess Federation, Gulko insisted that Viktor Korchnoi's wife and son be allowed to leave the Soviet Union and join Korchnoi in exile. After the speech, players and guests paused to shake Gulko's hand.

By coincidence, Petrov was visiting Moscow that week and had witnessed Gulko's speech. "Afterwards, I happened to be driving the judge for the tournament to his home," he said. "The man was trembling, because authorities were saying, since he was the judge, it must be his fault. After such a thing happens, they must find a scapegoat."

IN 1982, THE GULKOS TRIED TO publicize their situation by demonstrating outside of the Interzonal Tournament. "Anna and I waved posters which read LET US GO TO ISRAEL. We were arrested and thrown in jail for the night. A few days later, I went back to the tournament. I did not intend to demonstrate—I wanted to watch the chess. There was a large crowd outside the hall hoping for tickets, as there is now for Karpov-Kasparov. A large man with the face of a dog came over to me and kicked me and smashed me in the face. Then a policeman came over, and the dog man said that I beat him. I was arrested again. The crowd got to see a more interesting show than inside the hall—a former champion of the Soviet Union being kicked on the street.

"One month after this, we made another hunger strike. After 22 days, the doctors told Anna that she must eat or she would die. I had nothing but water for 38 days. We did this to gain the attention of chess players around the world. But they couldn't help us.

"My savings are gone now. For a while, we received parcels of clothes that were shipped by Jewish organizations in the West, but they no longer come. I think they are captured by Customs. The clothes were useful because I could sell them in the secondhand shop for money to buy food. Our financial situation is critical, but the biggest pain comes from not being able to play. When we made application to emigrate, we were both among the strongest chess players in the world. These years have been a creative death. My life now is mostly waiting. I've lost many years. I don't know how many years I have left."

After our conversation, Boris played a game against Joshua and then demonstrated several of his recent unpublished games. The evenness of his speech gave way to passionate chess talk and even peals of laughter. "You have to be a grand master to understand," said Boris, but at the moment, all of us could feel the sublime importance of chess in this deprived little home. "I conceive of chess as an art form." He moved through an original combination with his two knights. Anna watched her husband as if he were reciting poetry, while their son raced out of control up and down the furniture, menacing Josh with two small cossack daggers. "I will only play in the way that interests me," said Boris. "For me, chess is finding ideas, beautiful, paradoxical ideas."

Ten minutes after we waved good-bye to Boris Gulko in the parking lot, we were stopped by the police. Petrov whispered that we must not speak English. He was questioned for ten minutes about a supposed illegal turn, and we were allowed to go on. Petrov said he was certain they knew we had come from the Gulkos'.

"You won't be allowed to leave the country with your tapes," Petrov warned. "If they are confiscated, it will be very bad for me and my friends. Maybe you can make some arrangement?"

"What kind of arrangement?" I asked nervously.

GAINING ACCESS TO THE American Embassy on Chaikovskogo Street was like trying to get into a fortress before an impending attack. Guarding the outside perimeter, Soviet soldiers demanded passports in order to intercept Russians seeking asylum and also to record the names of everyone who went inside. Word had it that all visitors to the embassy were secretly photographed at this point. Within the gates, a marine in a metal-and-plastic cage skeptically inquired about our business. When I explained that I was a writer and needed to see the ambassador, the man became flustered. He politely suggested that it wasn't easy to see the ambassador.

Inside the embassy, there were gaily colored rooms in various states of disorganization and disrepair. Bulletin boards displayed homey notices about baby-sitting, Russian lessons, cake sales, and square dances. It had the rambling, upbeat look of a progressive private school in New York City.

Bruce Pandolfini, Josh, and I were led to the third floor, and after we'd waited for a few minutes, the acting ambassador hurried into the room to say he had no time for us today. I said we'd wait. Eventually, his assistant appeared and asked what I wanted. Before I'd finished two sentences, the man said in a booming voice, "I'm sorry, there is nothing I can do to help you. Sorry." Then he began scribbling on a large notepad: "The room is bugged. All the rooms at the embassy are bugged—even the ambassador's office. Write what you want on this pad." "Sorry about that—there's nothing to be done," he said aloud, pointing to the ceiling like a character in a Woody Allen movie. I described our situation on the notepad, showed a letter of identification from Random House, and asked for help getting my notes, tapes, and film out of the country. The man wrote that he would discuss our problem with the acting ambassador. Meanwhile, we could wait in the cafeteria downstairs.

THE THREE OF US SAT AT A table drinking tea. Noticing banners of NFL teams on the wall, Pandolfini and Josh began to discuss the Jets. Sitting beside us were two young American diplomats dressed in Brooks Brothers suits. One was briefing the other, who had just arrived in Moscow. Both men were very tense, and their rapid-fire whispering was quite audible.

"So what about the ICBM's?"

"Well, they're using three different types."

"Are they aimed at Alaska?"

"Yeah."

"What about the borders?"

"They have the defenses, but the technology is primitive."

Having just learned that the ambassador's office was bugged, I thought it was bizarre to be listening to this conversation in the middle of the lunchroom. Soon, the ambassador's assistant was back, scribbling on a pad. "Do you want to give me your notes?"

"No. I want you to make copies."

"It's going to be hard," he wrote. "The

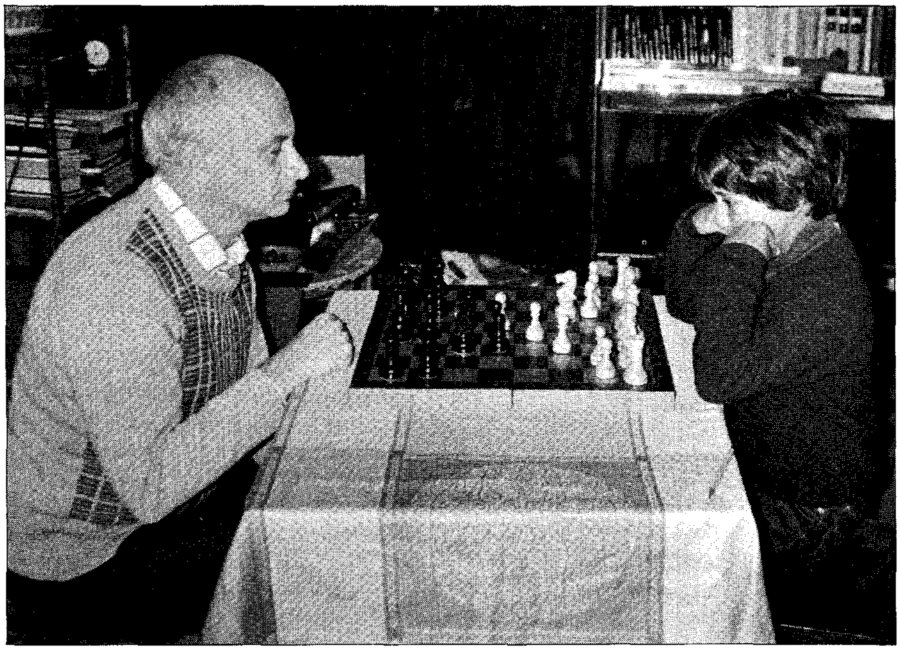
MY CHESS NOTES WERE HARDLY ESPIONAGE.

copy machines aren't secure." What madness, I thought. These notes about chess were hardly material for espionage.

BEFORE LEAVING RUSSIA, Pandolfini, Josh, and I took the midnight express to Leningrad. We looked forward to seeing the Hermitage and the circus—and to being away from Russian chess politics. When we left the Moscow station, the passengers in our sleeping car were crowded in the corridor, chatting. One by one, they drifted into tiny compartments.

The three of us were shocked when a large hulking man threw his suitcase on one of our two bottom bunks. The Intourist lady at our hotel had confirmed that our room on the train was private. I found a conductor and tried to explain to her that the man didn't belong here—there were other compartments that were half-empty. The man said a few words to her, and she walked away.

He was middle-aged, emotionless, silent. We'd been followed by a dozen other men with the same stony face. Petrov had warned us that after visiting the American Embassy we'd be regarded as possible spies.



We were shocked when a KGB man arrived in our railway compartment. The Intourist lady had promised us a private room.

Gulko challenges Josh to a game of chess.

The KGB man walked back into the nearly empty corridor and stared out the window. After a few minutes, we noticed him exchanging remarks with another large man, who occupied an adjacent room. I recalled the fear in the voice of Petrov's friend Levin when he said, "In circumstances such as mine, people have disappeared."

Pandolfini and I decided we would spend the night in the corridor with the door to our room open. Josh could go to sleep in the top bunk where we could watch him. If we needed to call for help, maybe someone would hear.

Josh lay on the top bunk reading, while Pandolfini, our uninvited guest, and I stood an uneasy vigil in the hall. Pandolfini and I stared at a chess position from the sixth game of the championship match while the man stared out at the darkness. Long after everyone else in the car was asleep, the man moved into the room, got into his bunk, and turned off the light. I turned it back on.

Sometime later, Josh signaled to me through the half-open door. He whispered in my ear that the man had thought he was asleep and had opened our luggage compartment. When Josh sat up, the man climbed back into his bunk. I told Josh that it was okay; he should try to sleep. During the next five hours, Pandolfini and I occasionally reminded each other that the Russians wouldn't harm American writers.

Exhausted but safe in Leningrad, we met with Petrov, who was back at his job. He told us that the day after our interview, Boris Gulko was picked up by the police for questioning. He didn't know whether Boris had been held or released. I still don't know.

AT THE AIRPORT, THERE were about 200 people waiting to clear Customs. In front of us, a Russian hockey team was in festive spirits, leaving for a match. The line moved quickly until we reached the front. Pandolfini was taken away and strip-searched. His notebooks—mostly analysis of the chess match—were taken and photocopied.

Three agents pored over each page of my notes. For about an hour, a man listened to my little tape recorder. All my tapes of interviews in Russia, as well as important pages from my notebook, were already en route to New York. The cassettes discovered by Customs were ones I'd recorded years before while doing a story in the Bahamas. The Russians were so intent on hearing fishing captains talk about techniques for catching blue marlin that I didn't think they'd let us leave.

For the first time during the trip, Josh looked scared. Where was Bruce? Could he go to the bathroom? They wouldn't let me take him. Seconds before the gate closed, we were allowed to board our Finnair flight to Helsinki.

When the plane took off, Josh yawned and said, "The end." Minutes later, he was asleep in my lap, looking, for the first time since he waved good-bye to his mother, like a very little boy. I felt enormous relief and then the heady sensation of having got away with something. We were all okay; I had my notes; soon I'd be sharing stories and Russian caviar with my wife and friends.

But then I thought about Gulko and Petrov and others I'd met. I wouldn't be able to call Petrov or write him a letter—it would be dangerous for him. I recalled a conversation with a famous Soviet author and grand master during our first week in Moscow. I'd asked him if he considered Gary Kasparov's Jewish background a disadvantage in the match. The man became oddly foreboding. "Write nothing negative," he cautioned with an exaggerated shake of his finger. "Remember, nothing negative. The chess world is small, and your little son is part of the chess world." ■

Photograph by Fred Waitzkin.

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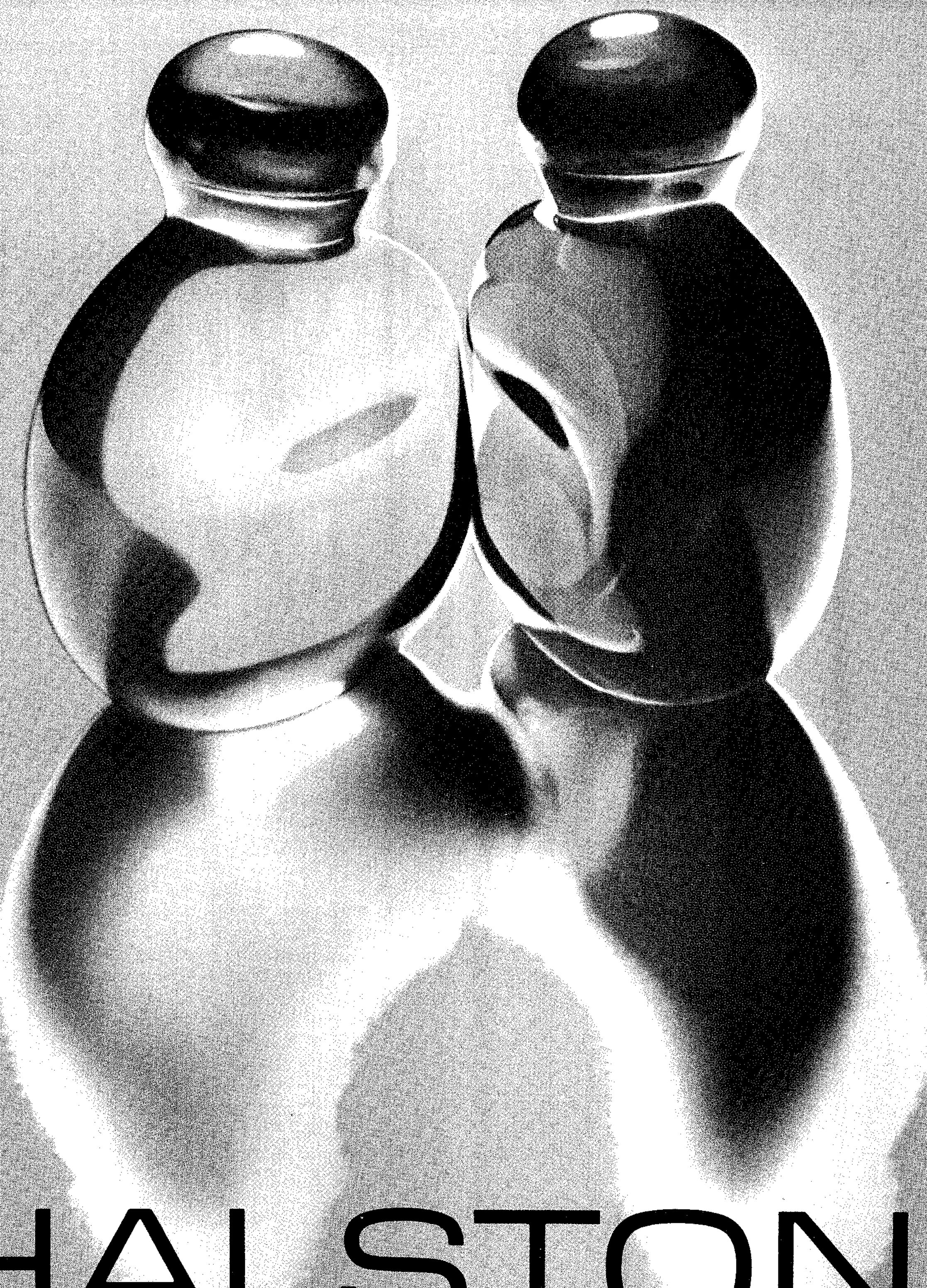

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A STARMAN IS BORN

JEFF BRIDGES HOMES IN • BY PATRICIA MORRISROE

SUSAN BRIDGES FOUND HER husband, Jeff, lying naked on the living-room floor. He was curled up in the fetal position, and his eyes bulged. She thought he was dead until she heard him grunt. A few seconds later, he flipped onto his back and wiggled his legs in the air. Then he rolled over on his stomach and started to writhe on the Oriental rug. Susan looked at the videotape camera in the corner of the room and then at her 35-year-old husband, who was crawling behind the couch. "Excuse me," she said, "but what are you doing?"

What Bridges was doing was rehearsing his role in the movie *Starman,* the science-fiction love story that opens this week. He plays an alien who, in order to carry out a mysterious mission, inhabits the body of a dead housepainter from Wisconsin. Cloning the man's genetic structure, he grows from embryo to adult in a matter of minutes. In the movie, this was accomplished through special effects. In Bridges's living room, however, it was done through the actor's imagination.

"Even though I didn't have to go through that transformation onscreen," Bridges says, "I needed to get a sense of what it was like to suddenly 'grow' inside a human form. I did a lot of work in front of a video camera, examining various parts of my body. I wanted to recreate that initial sense of discovery, to feel my hands and fingers for the first time. It was a tough thing to do. But I had to grab the audience right from the start. I didn't want them to say, 'Oh, there's Jeff Bridges trying to be E.T.' "

As Columbia Pictures is painfully aware, *Starman* is the movie the company chose to make instead of *E.T.* According to Michael Douglas, *Starman*'s executive producer, both films were being developed at the same time, but Frank Price, head of the studio at the time, liked *Starman* better. While Columbia was searching for the right director for *Starman,* Steven Spielberg took *E.T.* to Universal, where it became the highest-grossing film in history. Meanwhile, *Starman,* which has a similar plot, was shelved. One year ago, it was resurrected by John Carpenter, who gained notoriety by directing such horror films as *Halloween* and *The Fog.* He was eager to do something that would allow him to focus more on personal relationships.

"Although *Starman* is science fiction," Carpenter says, "I viewed it as a Frank Capra movie. Starman meets this widow, played by Karen Allen, and falls in love. But he's an alien, and she doesn't know how to react. It's like Clark Gable and Claudette Colbert in *It Happened One Night.* I wanted to recreate that same kind of romantic tension.

"But there was one major pitfall," he says. "I realized that if the audience didn't like Starman, they weren't going to like the movie. I needed someone who could handle the physical requirements of the role but who could also project warmth and vulnerability. Jeff was the perfect guy. Also, he wasn't a real Hollywood type, which was important for the part. Can you imagine Richard Gere or Burt Reynolds as Starman? Jeff is a chameleon. He's rugged and virile, but he's also a child-man. Look at his smile. It's full of little secrets."

"Jeff isn't really of this world," says a business associate. "He recently came to Manhattan and looked completely lost. I saw him standing on a street corner, and I didn't know whether to give him money, hail him a cab, or throw my arms around him. He's different. It's not just L.A.-versus-New York different. It's like he lives in another dimension."

Somehow, Bridges makes this quality work for him. He has managed to sustain what *Variety* called his "indefatigable charisma" through 21 films in fourteen years. By the time he was 26, he had received two Academy Award nominations (for *The Last Picture Show* and *Thunderbolt and Lightfoot*), and had worked with such filmmakers as John Huston, Peter Bogdanovich, Robert Benton, and John Frankenheimer. He's made a career out of playing average men who rarely get lucky, and his performances have won consistent praise for their gritty honesty. "Sometimes, just on his own," Pauline Kael wrote in *The New Yorker,* "Jeff Bridges is enough to make a picture worth seeing.... He

Photographed by Nancy Ellison/Sygma.

"Fear . . . is part of the elation of the artistic experience. I'm learning to make friends with it."

PLAYING THE ROLE: *"I need to surrender myself totally to a part," says Jeff Bridges. "I see myself as Pinocchio. I want to give a director my best strings, my best colors. I enjoy being a puppet."*

may be the most natural and least self-conscious screen actor who ever lived." John Simon has compared him with Gary Cooper and James Stewart.

Within the movie industry, Bridges is thought of as a hardworking, untemperamental actor.

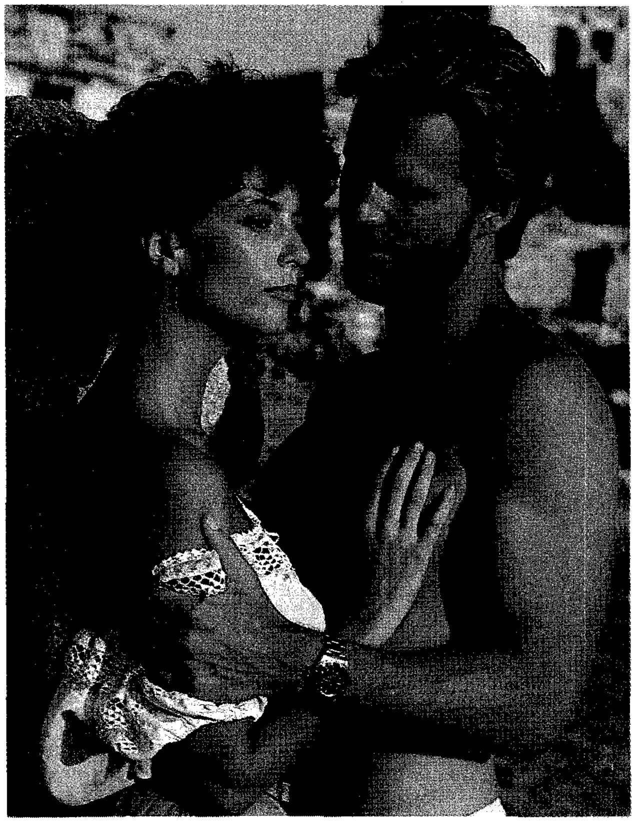
"Jeff is extraordinary," says Robert Benton, who directed him in *Bad Company*. "He's able to dissolve himself in a role by investing his characters with integrity and truth. Through imagination and instinct, he can metamorphize into almost anybody. Robert Duvall has the same quality. So do most of the great English actors."

Like Duvall, Bridges has been slow to become the leading man Hollywood people and movie critics have expected him to be. But if *Starman* becomes the sleeper hit of the highly competitive Christmas season, as has been predicted, it will be because Bridges has finally carried a major movie on his own. And those who have seen the film expect that to happen.

'GOSH, I'VE NEVER noticed this hotel before," says Bridges, walking into the coffee shop of the Miramar Sheraton in Santa Monica. It's an odd comment, since the hotel was built 60 years ago and is just five minutes from his house. But Bridges is a lot like Starman. He has the ability to make you believe he's seeing everything for the first time.

He sits down at the table and orders a glass of milk. Dressed in a starched plaid shirt and neatly pressed chinos, he doesn't look anything like the rugged football player of *Against All Odds*, the movie that was supposed to make him a leading man. In fact, he doesn't resemble any of his movie characters, and perhaps that's the reason people rarely recognize him. "I think that's a celebrity," says the woman at the next table. "Yup," says her friend. "It's Kurt Russell."

Bridges says he doesn't have a concrete image of himself and that he adopts the traits of each new character. Right now, he's preparing to play a newspaper editor opposite Glenn Close in *The Jagged Edge*, but since production on the film doesn't start until January, he's between personalities. "I need to surrender myself totally to a part," he says. "I see myself as Pinocchio. I want to give a director my best strings, my best colors. I enjoy being a puppet. It's like the album cover of *My Fair Lady*. The 'ultimate director' is controlling the film director, and he's controlling me. When you give yourself over to someone you trust, you can really transcend your limitations."



Strong role: *With Rachel Ward in* Against All Odds.

One of his favorite concepts is what he calls empowering. "As an actor, I have to look everywhere for creative energy," he says. "While I was doing *King Kong*, I had to look at a little spot on the wall and pretend it was the monkey. I had to give that little spot all the terror and fear I could summon up. You can do it with almost anything—flowers, flies on the wall." He turns to a plastic philodendron and stares at it for several seconds. "Do you understand what I mean?" he asks. "It's almost like prayer."

Suddenly, Bridges excuses himself and disappears. He returns a few seconds later looking concerned. "I don't know about this interview," he says. "I'm real torn. I want to do my part for the picture. But I don't like talking about this stuff. People are going to read about how I do things, and I don't want to destroy the magic."

This dedication to craft—and to his own peculiar vision—has made Bridges a compelling actor, but it has not made him "bankable." "I've got mixed feelings about it," he says. "I'd like to get a crack at the great scripts, but I think of myself more as a character actor. I'm afraid to get typecast in one role. Look what happened to my dad."

"Dad" is actor Lloyd Bridges, who starred in TV's *Sea Hunt* during the 1950s. "He was so good at playing Mike Nelson," says Bridges, "that everybody thought he was a real scuba diver. They kept on offering him underwater parts. That's why I keep on mixing up my roles. I continually want to surprise people."

If Bridges fears typecasting, he is also drawn to films that, according to *Variety*, have "spotty b.o. appeal." Many of them, such as *Hearts of the West, Winter Kills, Stay Hungry,* and *Cutter's Way*, achieved cult status among cinema buffs but were ignored by the general public.

From 1976 to 1982, he was also cast in a string of commercial flops. Bridges played a clerk at Macy's in *Somebody Killed Her Husband*, an associate professor of primate zoology in the remake of *King Kong*, a computer-games designer in Disney's *Tron*, and a bartender in *Heaven's Gate*.

"You don't go into a film thinking it's going to be terrible," he says. "But there aren't a lot of good screenplays, and after a while, you get hungry to work. Besides, I kind of like most of my movies, and I don't much care if a lot of people see them. For me, the joy is in the acting."

Bridges has been acting since the age of four months, when he played a crying baby in *The Company She Keeps*. "Jane Greer, who held me in the movie, told me that whenever the director wanted me to cry, she'd pinch me real hard," he says. "Years later, Jane was cast in

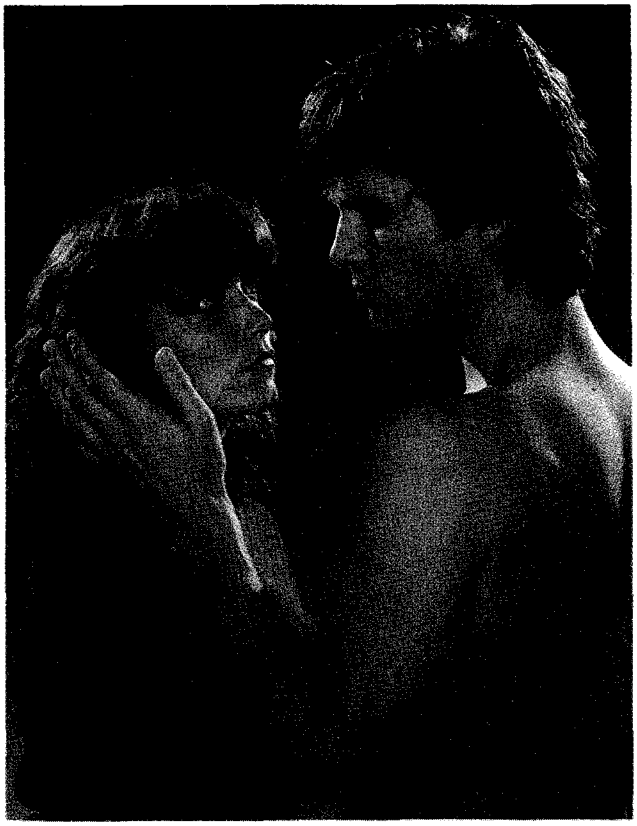
Against All Odds as Rachel Ward's mother. When I was having trouble with an emotional scene, I'd look over and say, 'Pinch me, Jane. Pinch me.' "

As a child, he was isolated from what he calls the Hollywood scene. He grew up in Mar Vista, where he lived with his older brother, Beau, who is also a highly respected actor, and his younger sister, Lucinda. His mother, Dorothy, studied acting at UCLA but gave up her career to get married and raise children. The Bridgeses are a close-knit family, and by most accounts, Dorothy is the one who has held them together. "My mother had this concept she called time," Bridges says. "She would devote an hour every day to each kid. During that period, she wouldn't take any phone calls or do anything that might distract her from the children."

Lloyd Bridges, however, had reason to be distracted—above and beyond his work. During the McCarthy era, he was accused of being a Communist because of his affiliation with the Actors' Lab, an offshoot of New York's Group Theatre. Though Lloyd worked consistently throughout the fifties, his close friend Larry Parks, Jeff's godfather, was blacklisted and his career was ruined.

Jeff Bridges, who claims to be wary of politics, says he doesn't remember much about that time. It was *Sea Hunt* that made the biggest impression on him. He appeared in four episodes as a "fuzzy-haired fat kid," he says. "I wanted to see if the children had any talent," explains Lloyd Bridges, who now stars in TV's *Paper Dolls.*

Though he appeared in episodes of *Lassie* and *The F.B.I.,* Bridges saw acting as "just a way to skip school and earn money to buy toys." It was this attraction to truancy that prompted his parents to send him to a military academy in the ninth grade. "It was one of those deals where the teachers said, 'Jeff is a very smart boy, but he's not applying himself,' " Bridges explains. "Basically, I wasn't interested in doing my homework because I was totally obsessed by developing girls."



Body double: *As Karen Allen's alien friend in* Starman.

"For a while, my parents were very worried about Jeff," Beau Bridges explains. "They were real success-oriented, and he was so wishy-washy. They were afraid he was hanging out with the wrong kids. But he was involved in his own private things, like composing music on his electric guitar. When he was sixteen, I was working on a project with Quincy Jones, and I asked him to listen to some of Jeff's songs. Quincy bought two right on the spot, and Jeff recorded one for the soundtrack of *John and Mary,* the movie with Dustin Hoffman. When my parents heard about that, they were in shock for days."

AFTER HIGH SCHOOL, Bridges moved to Manhattan, where his father was appearing on Broadway in *Cactus Flower.* He studied acting for three months at the Herbert Berghof studio, but mostly he was preoccupied with staying out of Vietnam. "I didn't want to go to college," he says, "but I didn't want to get killed either. My father was in cahoots with the Coast Guard, from his *Sea Hunt* days, so he got me into the reserves."

Bridges spent three months near San Francisco working his way through boot camp. "What a scene!" he says. "I had no friends. It was just me, solo. In order to survive, I viewed the whole thing like I do acting. I had to surrender to it. I remember being on a boat, cleaning buoys in the middle of the ocean. In between puking my guts out, I'd look at the dolphins riding by and say 'Wow!' It was a different kind of experience. Maybe not enjoyable, but something to remember."

Bridges's first movie role was in *Halls of Anger* in 1970. He played a high-school student bused to a black school. In 1971, he appeared in *The Last Picture Show* as a high-school stud in love with Cybill Shepherd. From there, he was cast as an aspiring prizefighter in John Huston's *Fat City,* a Civil War draft dodger in *Bad Company,* and a race-car driver in *The Last American Hero.*

Yet Bridges found himself bewildered and unhappy, and he did what he could to sabotage his career. He smoked marijuana during interviews, and reporters would invariably comment on his bare feet, dirty jeans, and scraggly hair. "Outwardly, he is a smiling, happy-go-lucky kid," wrote Judy Klemesrud in the New York *Times.* "But the *real* Jeff Bridges is a tormented 22-year-old actor who is filled with self-hate."

Part of the problem, Bridges says, was his inability to cope with his sudden success. He wasn't even sure if he wanted to be an actor and felt he needed to "suffer." He expressed guilt about everything, from using his father's connections to living in a beautiful house. "It was like I got caught up in the acting deal, and I didn't know if I was any good," he says. "Maybe I was just getting parts because I was Lloyd Bridges's son?"

Around this time, Bridges's agent called him to say that John Frankenheimer wanted him to do the American Film Theatre's version of *The Iceman Cometh.* Bridges would be starring with Robert Ryan, Fredric March, and Lee Marvin. "I told him, 'No thanks, I'll pass,' " Bridges says. "The next day, I got a call from Lamont Johnson, who directed me in *Last American Hero,* and he said, 'Are you out of your mind? You call yourself an actor, and you're turning down a chance to do an O'Neill play with Fredric March?'

"I guess I was scared," he says. "But I made up my mind to face it. It was sort of like the Coast Guard. You know, a real test. In doing the movie, I found out something interesting—guys like Robert Ryan and Fredric March were frightened, too. And this helped me get through it. After I finished, I had a tremendous feeling of elation. I had finally made the decision that acting was something I could really give my life to."

"DADDY, I NEED YOU," says a little girl who pokes her head in the living room of Bridges's Santa Monica home. She is dressed in a Norma Kamali sweatsuit, and her yellow hair is tied in a wispy ponytail. She

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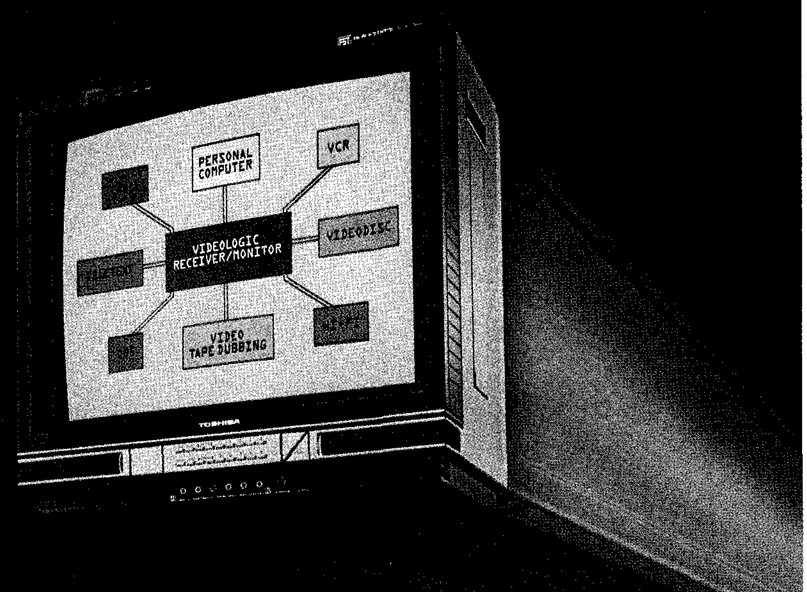

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runs over and throws her arms around the actor.

"I'd like to introduce my daughter Belle," he says.

"I'm three," she says, holding out her hand.

Bridges married Susan Geston, a photographer from North Dakota, seven years ago. They met in 1972, when he was filming *Rancho Deluxe* in Montana. The couple's younger daughter, Jessie, is eighteen months old.

The family house is a baronial twelve-room, seven-bathroom affair on a secluded street that overlooks the beach. Though movie-star big, it is appealingly homey. The living room contains a Steinway grand piano and several brown velvet Deco couches. Above the fireplace is a painting of a tiger inside a cage. It was done by the actor's great-grandfather. (Bridges himself is a serious painter.) A photograph of Jeff's great-great-grandfather hangs in the dining room. "He would travel from town to town in the Old West and open nickelodeons," Bridges says. "One day, I was telling Michael Cimino about him, and he picked up the phone and called the *Heaven's Gate* art director and said, 'Stop! Change all the signs! I've got a new character.' So I played my own great-great-grandfather—John Houston Bridges."

California bloodlines: *With dad Lloyd.*

BRIDGES EXAMINES THE PHOtograph. "Doesn't he look just like my dad?" he asks. "He's got the Bridges eyes." On the next wall, there are five photographs of Jeff and Beau taken when they were on *Saturday Night Live*. "Don't we look alike?" he asks. "It's the Bridges eyebrows."

"The concept of family is vitally im-

Photograph by John Bryson/Sygma.

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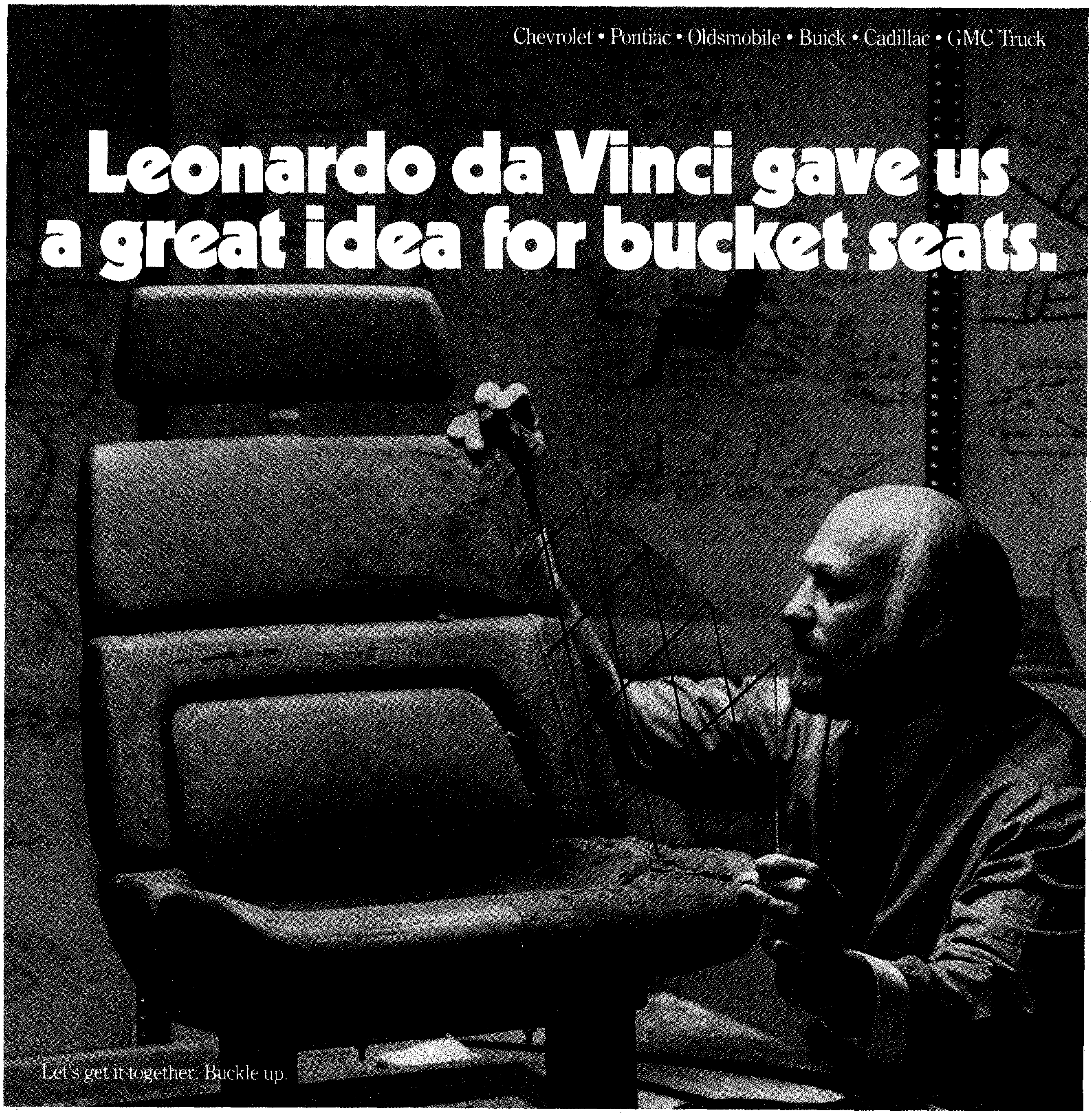
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portant to Jeff," says writer-director David Greenwalt, who has been a close friend for eighteen years. "It's like his religion. He derives most of his strength from Sue and the kids. I don't think he's interested in being a real movie star at all."

The Bridgeses spend part of the year in Montana, where they live in the building used as the brothel in *Heaven's Gate.* In Los Angeles, Jeff usually hangs out with his "buddies" from high school. He's stayed close to ten of them, and every Wednesday night they get together to play music.

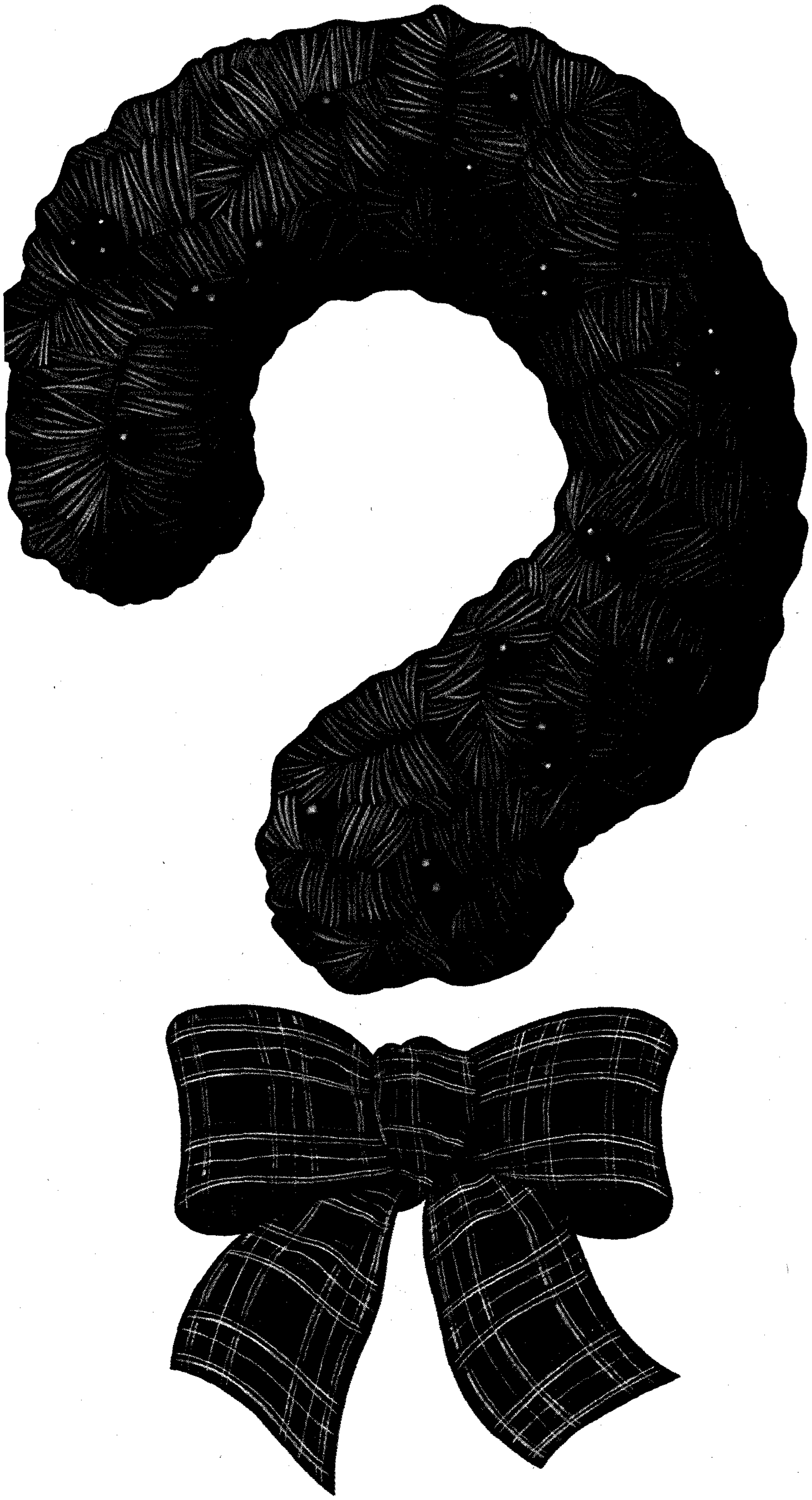
"Jeff's personality is real deceptive," says Greenwalt. "He was a pretty wild guy at University High. But I guess I really didn't know him until I worked as his stand-in during *Hearts of the West.* I saw him prepare for his character with an intensity that was pretty impressive. Jeff may tell you he's not disciplined, but he's one of the hardest-working people I've ever met."

In front of a fire in his living room, Bridges insists that he's lazy. "My dad is the disciplined one," he says. "He doesn't smoke, drink, or take drugs. He eats right and gets plenty of exercise. He's 71 years old, and he looks 45. I wish I could be like that."

AT HOME, BRIDGES IS MORE relaxed than he was at the coffee shop. Still, he's reluctant to discuss his acting technique and has a tendency to make it sound almost mystical. But he will say that he broke down the *Starman* script into five parts to correspond to the alien's "human" development. He wanted to chart his progress in relaxing certain facial muscles and developing a warmer vocal tone. He also worked closely with a choreographer in order to develop the alien's awkward movements.

Bridges likes to start from the outside, chiseling a character the way a sculptor works on a piece of marble. Between movies, he may gain ten or fifteen pounds. To prepare for a role, he'll frequently go on a diet and begin an exercise regimen. For *Against All Odds,* he trained with Bob Chandler, a former wide receiver for the Los Angeles Raiders.

Usually, Bridges will pick out a person he knows as a model for the character he's playing, adopting the person's gestures for the role. For *Starman,* he watched his young daughters. "They were seeing the world for the first time, too," he says. "I watched their reactions. I remember one evening Sue and I had to get ready for some formal affair. Of course, we were late, and I was trying to get my bow tie straight. Belle came over to me, grabbed my leg, and started kiss-



The $64,000 question.

80 PROOF LIQUEUR, IMPORTED BY © W.A. TAYLOR & CO., MIAMI, FLORIDA 1984

ing it. 'I love you, Daddy,' she kept on saying.

"When she finished, I looked at her face and saw that she had makeup on. Well, the makeup smeared all over my pants. I screamed at her, and she looked so hurt and startled.

"I used that look in the movie, particularly in one scene where I bring a deer back to life," he says. "A hunter punches me in the face, and I'm shocked because, like Belle, I was just showing love."

Susan Bridges brings daughter Jessie into the room and tells her husband she's heading for the dry cleaner. Jessie looks exactly like her father. She has the same plump face and slightly dazed expression. "Jessie just woke up," Bridges says, waving to his daughter.

"Doing the part of Starman, I really learned something," he says. "As an actor, you can pull off the corniest things if you do them with a certain freshness. Concepts like family and love have a lot of meaning. Even Starman seeing the rain for the first time can be exciting. You just can't be afraid of being sentimental or clichéd. For the most part, sophistication gets in our way. Acting isn't very far off from just pretending."

Starman CERTAINLY REFLECTS that approach to moviemaking. There are plenty of sci-fi clichés, from the humane scientist and the understanding human companion to paranoid government officials. As in *E.T.*, there is a chase scene at the end, climaxing with a spaceship descending from the heavens. In fact, the two movies carry basically the same uplifting message. What allows *Starman* to infuse an old formula with life is what makes Jeff Bridges an affecting performer—a radiant, innocent honesty.

Bridges has always been able to transfer his own vulnerability to his roles. But this time, he's taken his own natural talent one step farther. He's got in touch with what friends and colleagues have called his own "otherworldliness." The charming, chubby kid who made his reputation playing average Joes seems to have found a way to be more than a character actor. Finally, he is free enough to really pretend.

"For a while, I was scared of getting married," he says. "It was like it brought me one step closer to death. You're born, fall in love, get married, have kids, and then what? But I think I've worked it out. Fear is part of life. And it's part of the elation of the artistic experience. I'm learning to make friends with it. Instead of thinking, 'Oh, God, here it comes, and now I'm paralyzed,' I take that little bugger by the hand, and man, I dance with it." ▬

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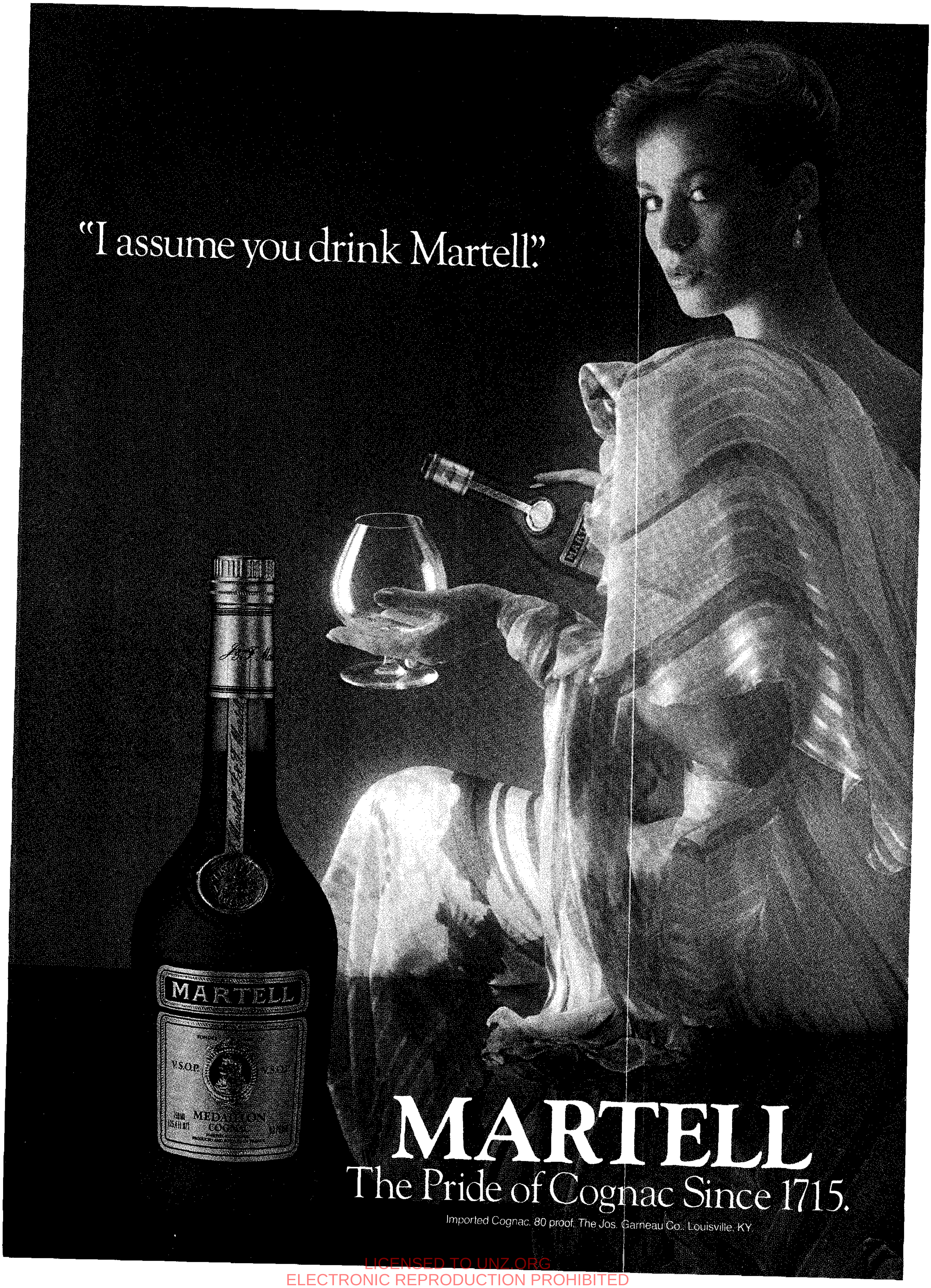
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SEAN'S WAY

By WENDY GOODMAN

Photographed by
BERT STERN

'In this business," says actress Sean Young, "if you don't have a strong sense of who you are, you'll be eaten alive." No danger of that—at 25, with five movies to her credit

(including *Stripes, Blade Runner,* and the sci-fi fil *Dune,* which opens this week), Young seems to know exactly who she is and what she wants.

What she wants now is to try musical comedy—she's been dancing since the age of eight, and, she says, "that's where my love is." Then, farther down the road, she'd like to direct movies. "I've always wanted to do it, and I know it will happen." No doubt it will—she'd always wanted to be an actress too.

Hair: Frederick for Bruno Dessange.
Makeup: Paul Gobel for Pamela Reid.

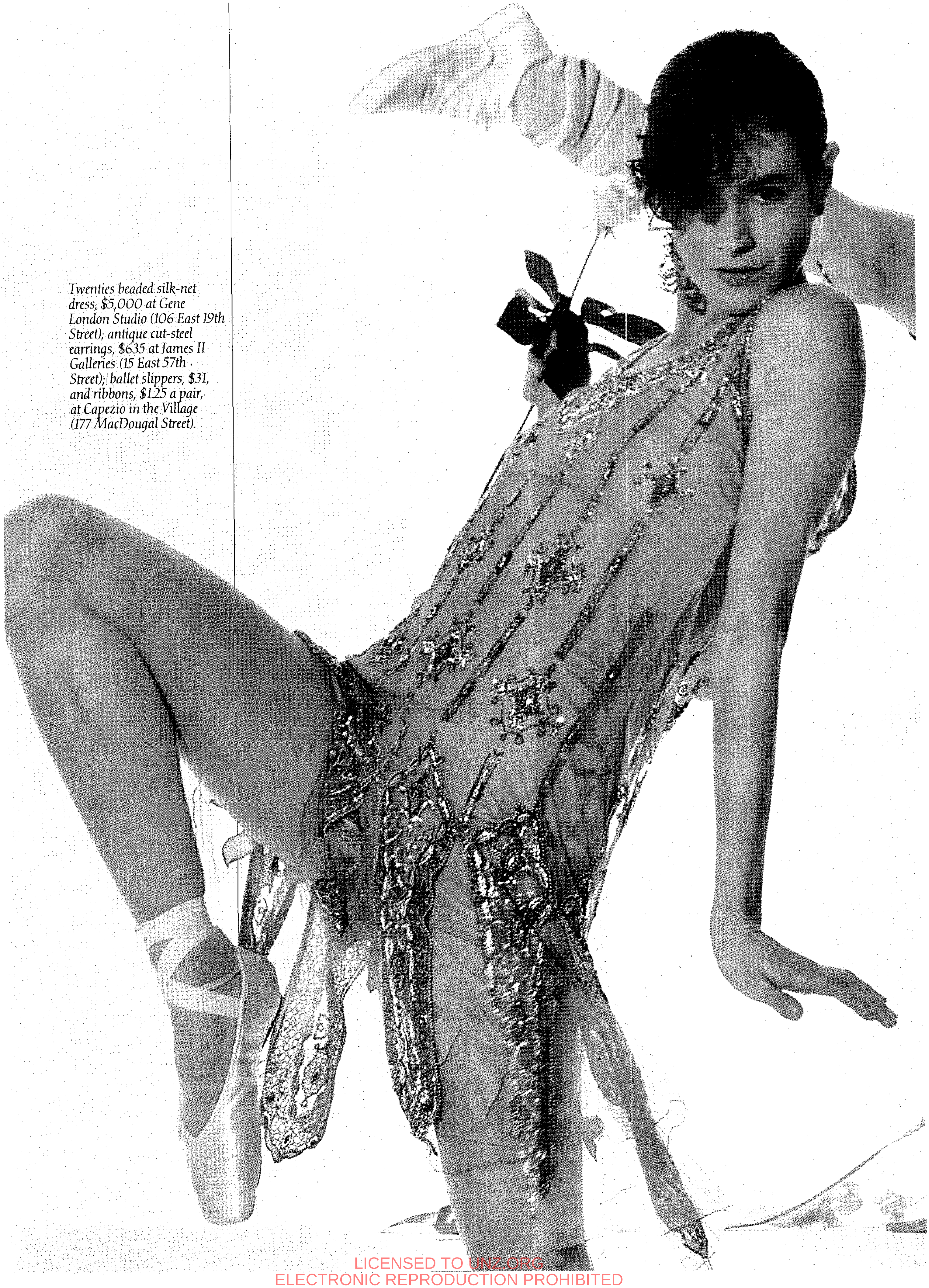
Fashion associate: Valarie Ebeier.
Fashion assistant: Debra Schmidt.

Picture, page 63: hand-silk-screened beaded silk-faille dress by Fabrice, about $2,800 in early February at Barneys, Bergdorf Goodman, Martha (475 Park Avenue, at 58th), Saks Fifth Avenue; suede pumps, $175 at Vittorio Ricci (645 Madison Avenue, near 60th).

Wool-flannel blazer, $468, and pants, $468, by Ralph Lauren, and sneakers by Ralph Lauren Active Footwear, $35, at Bloomingdale's; cotton polo shirt by Ralph Lauren, $39 at Bloomingdale's and Henri Bendel.

Rayon mat-jersey tank top, about $150, circle skirt, about $375, and sash, about $100, by Julio, in late January at Barneys, Bergdorf's (to order), Betsey Bunky Nini (746 Madison Avenue, near 65th), Charivari 57 (16 West 57th Street), Saks; tights by the Goods.

Twenties beaded silk-net dress, $5,000 at Gene London Studio (106 East 19th Street); antique cut-steel earrings, $635 at James II Galleries (15 East 57th Street); ballet slippers, $31, and ribbons, $1.25 a pair, at Capezio in the Village (177 MacDougal Street).



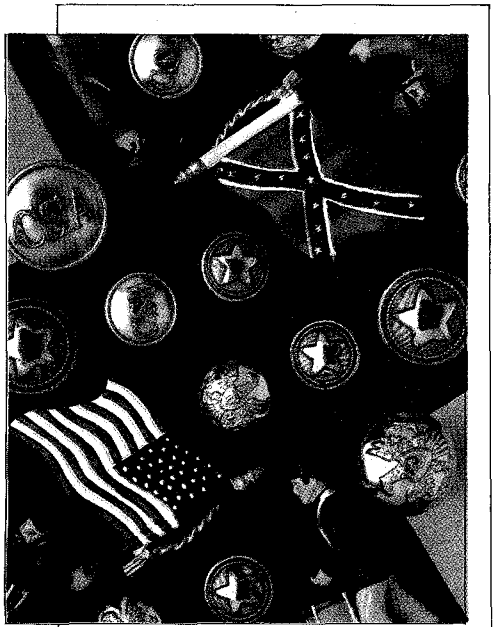
For the present, she's especially excited about three upcoming roles—in *Baby*, a film in which she plays a paleozoologist, due in March, and in two television projects based on works by F. Scott Fitzgerald: *Under the Biltmore Clock*, which will air on PBS in April, and *Tender Is the Night*, a mini-series that will be shown on the Showtime channel next fall. After being an android in *Blade Runner* and an extraterrestrial in *Dune*, playing human beings is a refreshing change of pace. ■

Silk-satin pajama shirt by Georgina von Etzdorf, $325 at Bendel's; cashmere shorts, $350 at Zoran (214 Sullivan Street); socks by E. G. Smith.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

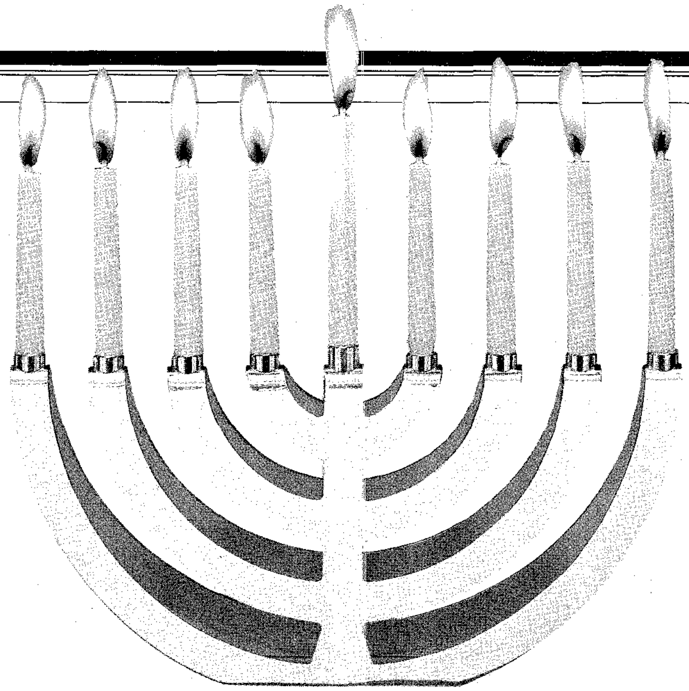
By Nancy McKeon and Corky Pollan



A Soldier's Glory

As the number of years since the Civil War increases, so, it seems, does the number of military buffs eager to espouse the brilliance of a Lee or a Grant, of McClellan, Sherman, or James Harrison Wilson (the "boy general of the Civil War"). Now, for them and for us, there are brass blazer buttons ($20 for a set of ten) made from Civil War molds. From the side of the South, there are buttons of the Confederate cavalry and infantry (CSA), and Lee's Texans (the star). From up North, there are buttons for Federal cavalry uniforms and for infantry officers (the eagle). The people at the Soldier Shop, who created the collection, remain neutral, albeit enthusiastic.

THE SOLDIER SHOP/*1222 Madison Avenue, near 88th Street/535-6788*



Happy Challah Days

Although Talmudic scholars consider Chanukah a minor holiday, Jewish children consider it wonderful, a joyful time for songs, games, latkes and jelly doughnuts, gifts, and the lighting of the menorah. Emil Krasowski, a Brazilian engineer now living in Israel, designed this "floating" menorah for In the Spirit, a studio for artists making Judaica. Handcrafted in a limited edition, it's surprisingly diminutive (nestles comfortably in two hands) and is $250 in silver plate, $225 in brass. Shalom of Safed's delightful "Receiving the Sabbath" (right) is one of a group of posters ($20) and lithographs ($150 to $980) of intense color and charming simplicity by this Israeli artist who spent his working life as a watchmaker. The exquisite *Hebrew Manuscripts Calendar* (top right, $25) depicts the months with reproductions of the richly embellished pages of thirteenth- to fifteenth-century illuminated manuscripts. *Monica's Hanukkah House,* by Janie D'Addio and Othello Bach, celebrates Chanukah as a holiday to cherish for its very special and precious traditions. It's $14.95 and comes with a cassette of "Hanukkah! Hanukkah!," a song for the kids to sing.

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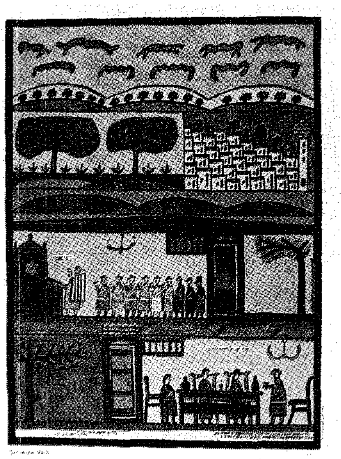
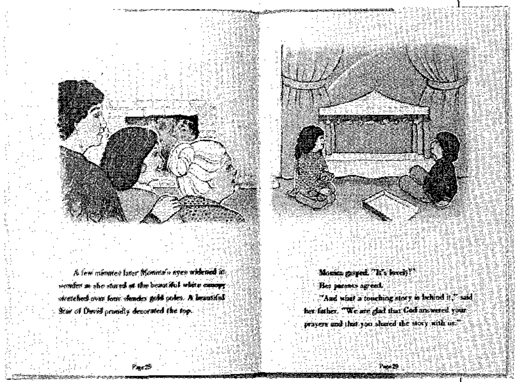


SHALOM OF SAFED



A few minutes later Monica's eyes widened in wonder as she stared at the beautiful white canopy stretched over four slender gold poles. A beautiful Star of David proudly decorated the top.

Page 29

Monica gasped. "It's lovely!"

Her parents agreed.

"And what a touching story is behind it," said her father. "We are glad that God answered your prayers and that you shared the story with us."

Page 29

Photographs: top, Donal Holway; left, William Guillen.

TAKE A BOW
A Penguin in New York

Things Are Back to Formal

This plump, pewter-trimmed penguin pull puppet ($30 at the Townhouse, 145 East 72nd Street, 988-6937) is ready for New Year's Eve, and even has his own story to tell (*A Penguin in New York,* $9.95 at the Cooper-Hewitt Museum, 2 East 91st Street, 860-6878). But what about the rest of us? Well, for the ladies, there are very gentlemanly flat velvet evening pumps (in deep green, claret, royal blue, and black, $95 at Jonal, 17 East 67th Street, 628-5820). And Kathy Becker's slim little evening bags, made with vintage needlepoint and hanging from gilt trimmings ($65 to $95 at Ménage à Trois, 760 Madison Avenue, near 65th Street, 249-0500). And for those who've struggled bravely through the year sans applause, here's a whole box of it ($15 in Bloomingdale's stationery department).

The Scrutable Feast

Kobachi is Japanese for "small bowl," but now you can think of it as Japanese appetizers, a selection of little before-meal treats (or a light meal by itself) to enjoy at the counter while sipping sake. New York's first kobachi is being offered by Restaurant Nippon, which has a Bacchus course ($23), six kobachi dishes that reflect the season and the mood of the kobachi chef. One night you may get strips of broiled eggplant garnished with grated radish and tiny button mushrooms. And crabmeat surrounded by seaweed and sliced cucumber, wrapped like a jewel in an eggy batter. And tender beef with mushrooms and scallions broiled before you, then dipped in a peppery wine-and-soy sauce. And even sliced roast duck breast or red apple filled with imported junsai (a luscious mushroom) and slivers of persimmon. Some kobachi include a tofu dish, and the restaurant also offers a vegetarian kobachi, the shojin course ($21). The whole point of kobachi, though, is to drink sake with it. Restaurant Nippon has plenty of that—Oyama, excellent hot, and Ichinokura and Fukunishiki, both better chilled. **—Colette Rossant**

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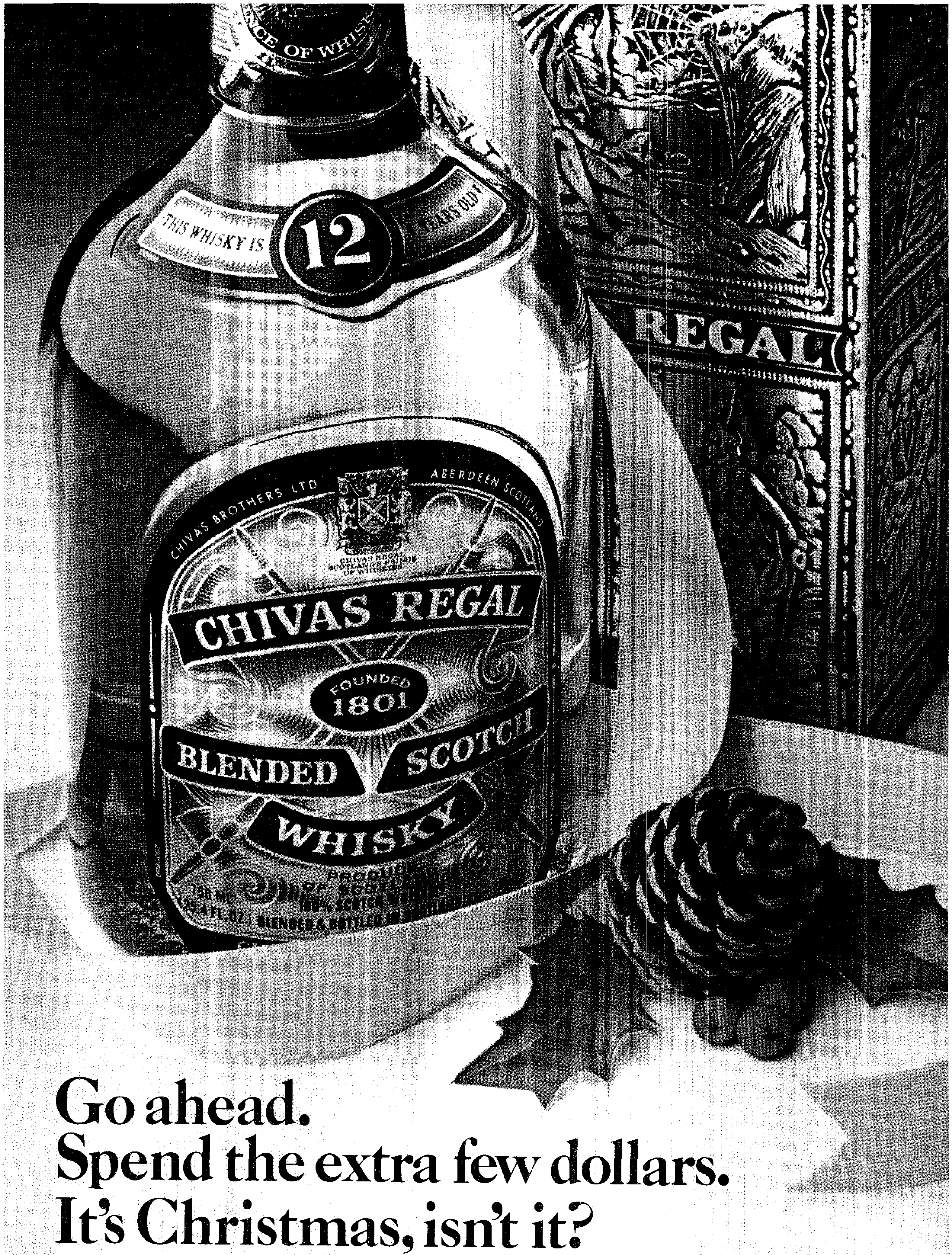
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SLOW THINKER, FAST TALKERS

"*. . .Bing and Walker* is a numbing play with one real person among windup toys. *Hurlyburly*'s compelling language still dazzles. . ."

WHAT IS ONE TO MAKE OF THE CIRCLE Repertory Company, which for so long was getting almost everything consistently right, but now, with the fourth fiasco in a row, seems to be wallowing in wrongdoings? They have just sprung on us **Bing and Walker,** which sounds like a real-estate agency but is something rather worse. It is a short but numbing play about a middle-aged retardate, Arthur Walker; his sister, Ellie, a not-so-young woman whose recently deceased, domineering mother and constantly demanding and trying brother (whom she, in turn, overprotects and hides behind) may drive her into spinsterhood; Eddie, Ellie's suitor, a decent chap who works for the Oceanographic Institute at Woods Hole, where the action, if not the characters, is laid; and Eddie's niece, fifteen-year-old Diane, who assists in Ellie's jumble store and would like her uncle and boss to renew their aborted romance so she can peacefully resume her knapsacked peregrinations around the country. Why Diane is her uncle's keeper, why she is not at school, and why she wants to be groped again by strangers on the road (which she doesn't enjoy) are only three of the many boring questions to which the play, with uncharacteristic mercy, fails to provide the boring answers.

Arthur has been captured so convincingly by the author, James Paul Farrell, that my companion in misery inferred a retardate in Mr. Farrell's family. But noting the wishy-washiness of the other characters, one wonders whether the retardate might not be the author himself. Certainly he flunks his geometry as he vainly tries for a triangular plot (woman-lover-brother), foursquare dialogue, and rounded characters. And that Arthur comes off, and is even quite funny, is a dubious blessing; laughter at a cripple, whether physical or, as here, mental, sticks in the craw. Still, he is a real person among stick figures that manage to be both simplistic and inconsistent—windup toys set on a collision course.

What makes them even more unreal is the gloriously detailed background of David Potts's set, as rich in persuasive particulars as the playwriting (not "playwrighting," as the program misspells it) is not. On the way in and out, the playgoers must walk through the set, and I noticed exquisite details that later, from the audience's vantage point, were no longer visible. This, on top of a splendidly designed backyard, establishes Mr. Potts as the kind of perfectionist whose imaginative minutiae can lift naturalism into poetry.

Right and wrong in Woods Hole: *Jack Davidson, Samantha Atkins in* Bing and Walker.

The director, Dan Bonnell, couldn't do much with the play, though he could have considered scrapping it. As Arthur, Jack Davidson is touchingly overbearing and forlorn both at once, and even has an authentic Cape Cod accent; Edward Power brings quiet strength and dignity to the scarcely existent part of Eddie. As Ellie, Stephanie Musnick is too New Yorky and mannered, but nowhere near so much as Samantha Atkins, the Diane. Miss Atkins is cursed with a voice all whine and rasp and smugness that drove me up the fourth wall, and her entire performance exudes shrill self-satisfaction. A tenth-grade student at Dalton, she rates several grades lower at Circle Rep.

I RETURNED TO DAVID RABE'S **Hurlyburly** to see how it fares in a bigger, Broadway house; to check out some newcomers in what had been a remarkable ensemble; and, above all, to reassess a play so confusing in its jagged ups and downs that it must have been written on graph paper.

Hurlyburly is distinguished by distinctive language, something that can be said for no other new play on Broadway, and for only one or two off. This language is curious indeed. It flows in great, clear or turbid torrents from almost all characters, even from those who in reality would yield only a trickle, and it varies relatively little from person to person. But even if it is only variations on a single voice, no matter: It compels. It compels through quasi-meanings that accumulate slowly and meticulously like silt, through syntax that doggedly piles clause upon clause, phrase upon phrase, as if afraid that total extinction lurks at the end of every sentence. This is a voice that whistles in the dark, belabors its anguish like the tongue a carious tooth, laughs only when it hurts—which is most of the time. It is a voice like little paper projectiles shot from a rubber band, meant to discomfit the hearer just enough to amuse the speaker out of his own anxiety.

And it is funny. Every character in the play, however misguided, pitiable, or contemptible—and all of them are at least one of these things—is also clever, witty, or dazzlingly ludicrous. But it is a

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humor that wards us off rather than bringing us nearer to them, except perhaps to the women, who, though fairly sinning, are disproportionately, enormously sinned against. An alarm bell rings here: In all of Rabe's plays—even as early as *The Basic Training of Pavlo Hummel,* even as obscure and absurd as *Goose and Tomtom*—women get it in the neck (among other places). You begin to wonder whether the author fully knows what he is up to. *Hurlyburly* certainly lacks dramatic shape and sturdy purpose. Worse, it gives off maddeningly contradictory signals: The rotter is suddenly likable, the decent person turns beastly. Dramatis personae, like real people, thrive on contradictions, but here there is such instant whirling about that the author seems to be freewheeling, out of control. As the characters reach for anything to justify their insufficiencies—the viciousness and stupidity of the movie and TV worlds, severely chastising parents or supposedly castrating women, the neutron bomb—there is often no clue as to whether the author is laughing at them, sorrowing for them, or taken in by them. Ambiguity can be the spice, but not the staple, of life.

And the cast changes? Ron Silver is a solid, winning actor, but the mercurial brilliance of Christopher Walken did more for Mickey. Moreover, by being equally blond, tall, handsome, and Wasp, Walken and William Hurt, as Eddie, became mirror images of each other, a narcissistic symbiosis that epitomized the play's various relationships. By being dark, short, average-looking, and Semitic, Silver innocently muddies the message. His performance, moreover, copies Walken's, which may be the doing of the director, Mike Nichols, but, either way, is unhelpful.

Candice Bergen's Darlene is even more of a carbon copy of Sigourney Weaver's, albeit a smudged one. Miss Bergen bobs her head incessantly and punches home her dragging delivery with a variety of tics—some meant to convey unease, some merely clumsy—until she comes across as a female impersonator. So unnaturally does she manipulate her voice, so angular are her body and gestures, so drawn and overextended are her face and expressions—so exacerbated is everything—that I felt transported to a mediocre drag show. And, as Bonnie, the marvelous Judith Ivey was replaced on this evening by her standby, Natalia Nogulich, who, however competently, was playing Ivey, not Bonnie. So Nichols must have a hand in all this counterfeiting. Tony Walton's snappy and snazzy set looks a bit skimpy in the larger house. Otherwise, everything is shipshape: *Hurlyburly* is still well worth a first, though perhaps not a second, visit. ■

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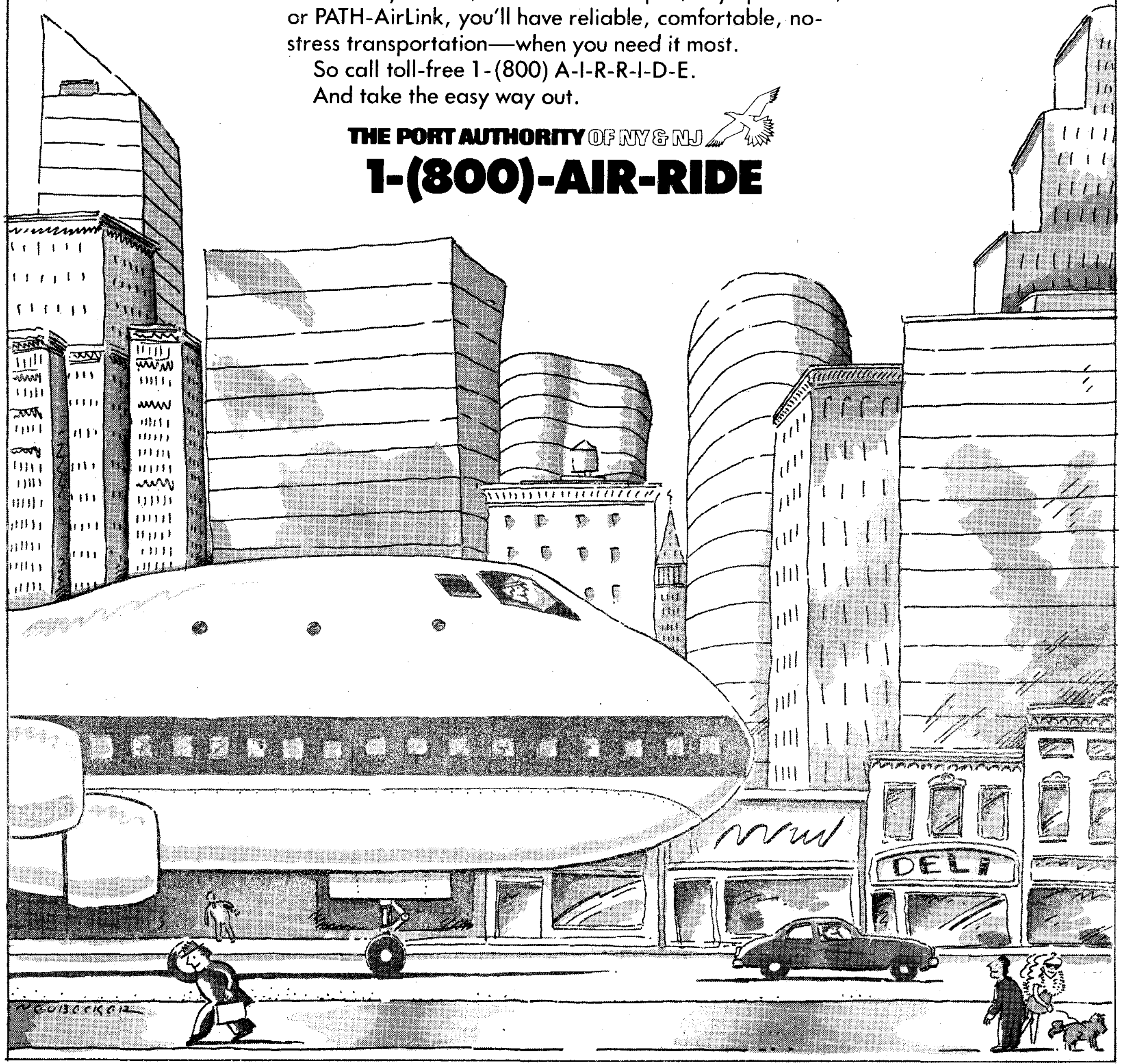


Dance/Tobi Tobias

LADY OF SPAIN

"...María Benítez conveys not simply physical sensation but a series of almost unnameable moods—from dark to dazzling..."

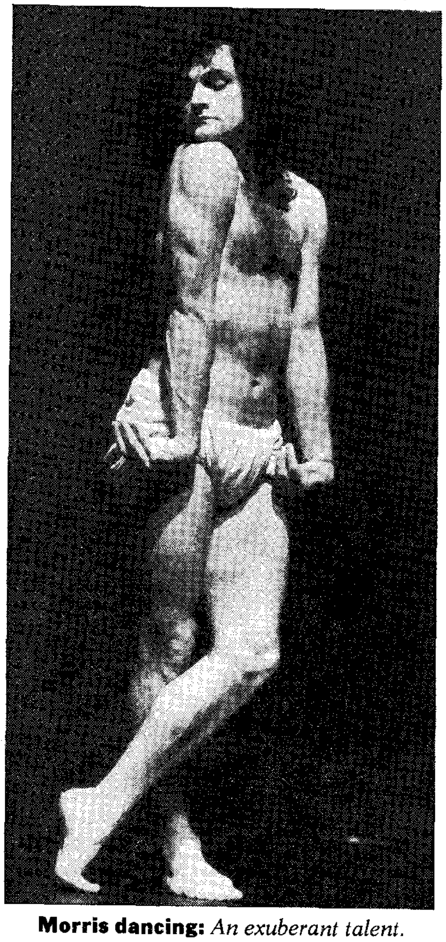
IN THE OLD, BENIGHTED DAYS, YOU had to be Spanish born and bred to make a successful career in Spanish dance. One of the first exceptions was José Greco, born in Italy and brought up in Brooklyn. Greco, who enjoyed enormous popularity in the forties as the partner of the celebrated Argentinita and Pilar Lopez, and later with his own troupe, retired with honors in 1979. Recently, the sensational Spanish-dance artist **María Benítez**, whose own ancestry is Native American and Puerto Rican, arranged a comeback for Greco in her company's engagement at the Joyce.

I never saw Greco in his prime. At 65, he has the stolid upper body of a successful entrepreneur. His neck and jawline are thick and flabby. His coarse, sensual face is utterly benign, with none of the expected arrogance of a flamenco. He manages the prescribed proud carriage—back deeply arched, chest and pelvis thrust forward, flourished actually—but the effort costs him a lot in fluency. Still, his legs are taut and trim, and his footwork is a little miracle. His stamping and tapping beats are clearer, and more delicate, than those of company members half his age.

Yet even if Greco were in his first youth, I think Benítez would have outdanced him. A slender, long-limbed woman with a face that seems to be all mouth and cheekbones, she has a quality that goes beyond physical appeal or personal charisma, and beyond technique—though she certainly has her share of these. Her great gift is to inhabit her dances so fully that, in her long solo passages, she seems to go on a journey to another place, taking the susceptible viewer with her. This is a capability that most great dancers share, whatever their particular branch of dancing. Benítez performing flamenco is akin to the Martha Graham of *Clytemnestra* and to Ulanova as the dying swan.

Spanish dancing is perhaps the most deeply erotic of Western dance forms, and Benítez's soliloquies in movement often seem to echo the rhythms, the escalating tensions, and the fierce climaxes of the sexual act. However, it is not simply physical sensation Benítez conveys at such moments, but a series of almost unnameable moods ranging from dark to dazzling. She is the ideal artist for those who go to a concert not for entertainment but, as Mstislav Rostropovich puts it, "to feel life."

PESSIMISTS WHO ANNOUNCED THAT THE line of great modern-dance choreographers had ended with Paul Taylor have been shown up in the last few years by the work of **Mark Morris**, who is just under 30 and a big talent. The dances he presented recently in the Brooklyn Academy of Music's "Next Wave" series are characterized by his usual musical and structural intelligence and by his still-exuberant willingness to go out, if the pun may be forgiven, on a limb.



Morris dancing: *An exuberant talent.*

A twenty-minute solo to vocal music by Sri Tyagaraja, called *O Rangasayee,* consists of a hypnotic repetition of simple phrases suggested by Indian dance, played out first on a line straight to the audience, next on the diagonal, then in circles and figure eights, the movement loosening and growing wilder as the dance progresses, until it is just barely in control. Dressed in a pale loincloth, hands and feet rouged in the manner of Middle Eastern dancers, Morris, a large-boned, fleshy man with shoulder-length chestnut curls, looks like an androgynous god. His message seems to be about the nature of performance itself—how, though a dance may be exhibited for an audience, it is at heart a private matter, a means by which the dancer discovers his soul.

A newly revised group work, *Gloria,* conveys the spiritual ecstasy of the Vivaldi choral work to which it is set, although the raw material of the dance is profoundly earthbound rather than celestial. The emphasis, as in the folk dancing that formed an important part of Morris's training and inspiration, is on the dancers' weight and groundedness. Prone figures inch painfully along the floor, rise only to fall, walk as spastically as robots. Freed from these restrictions, they assault the space with buoyant but rough-hewn leaps and survey the air with their arms, hands waving like triumphant banners. There's a marvelous sense of community here—another trait Morris adopted from folk dance; you feel you are watching a hitherto undiscovered tribe, grieving and celebrating in a religious ritual that mysteriously echoes our own.

In *Championship Wrestling After Roland Barthes,* to Herschel Garfein's electronic score with wrestling-match voice-over, Morris turns his company into mean, burly strongmen and women who murderously twist one another into submission. As in most of Morris's work, women are treated as the physical equals of men, even in matters of brute force. The piece opens with a full-bodied female straddling the ground like a Titan and flexing her biceps, while Teri Weksler, the smallest, most fragile-looking of the women in the group, calmly takes her turn at lugging around—and even flooring—a hefty opponent. Most of the material is terrifyingly realistic, from the pretzled clinches to the slamming of bodies into the floor. It's hard to describe how movement and intentions that are so ugly can become beautiful,

Photograph by Beatriz Schiller.

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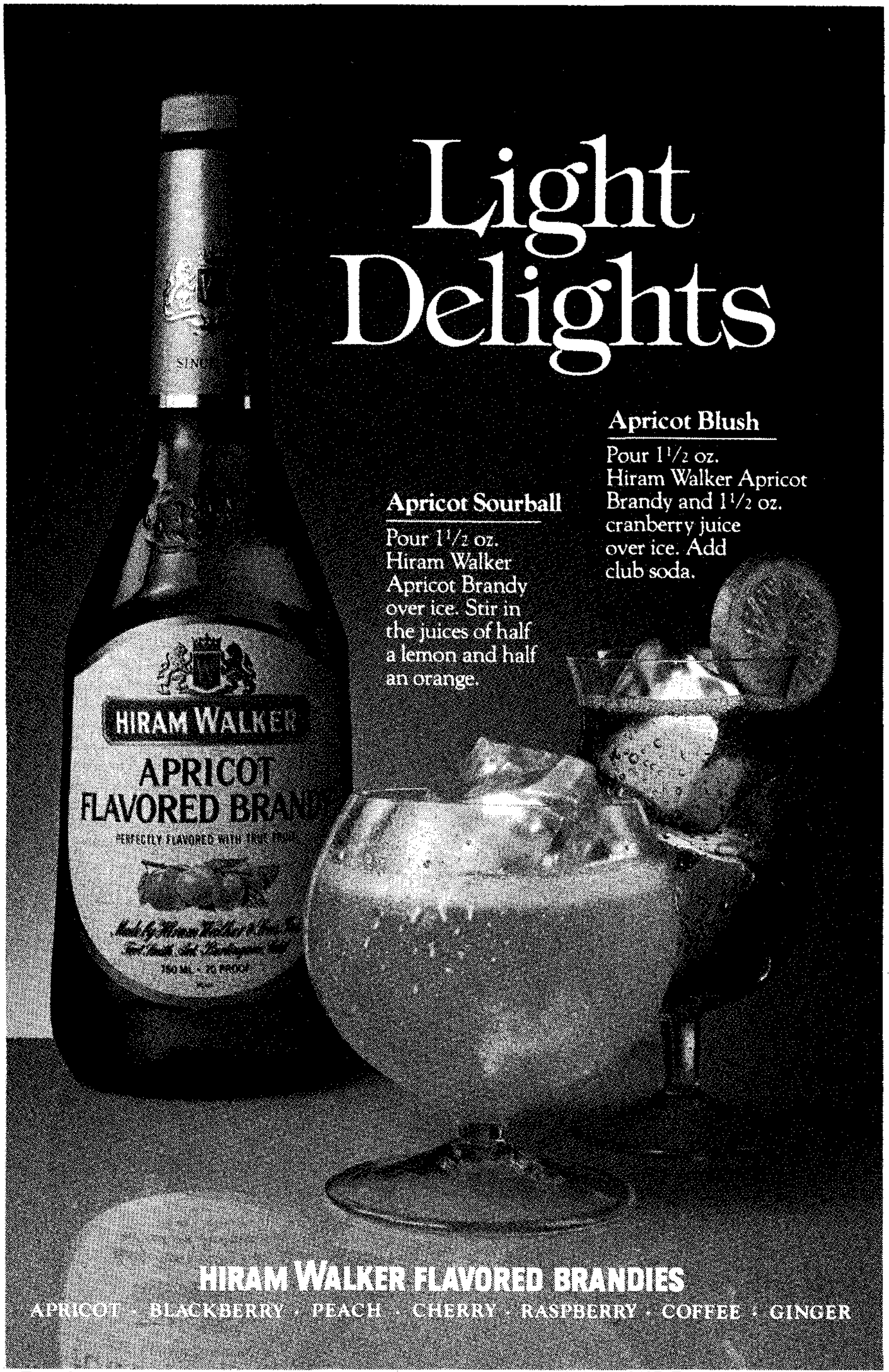

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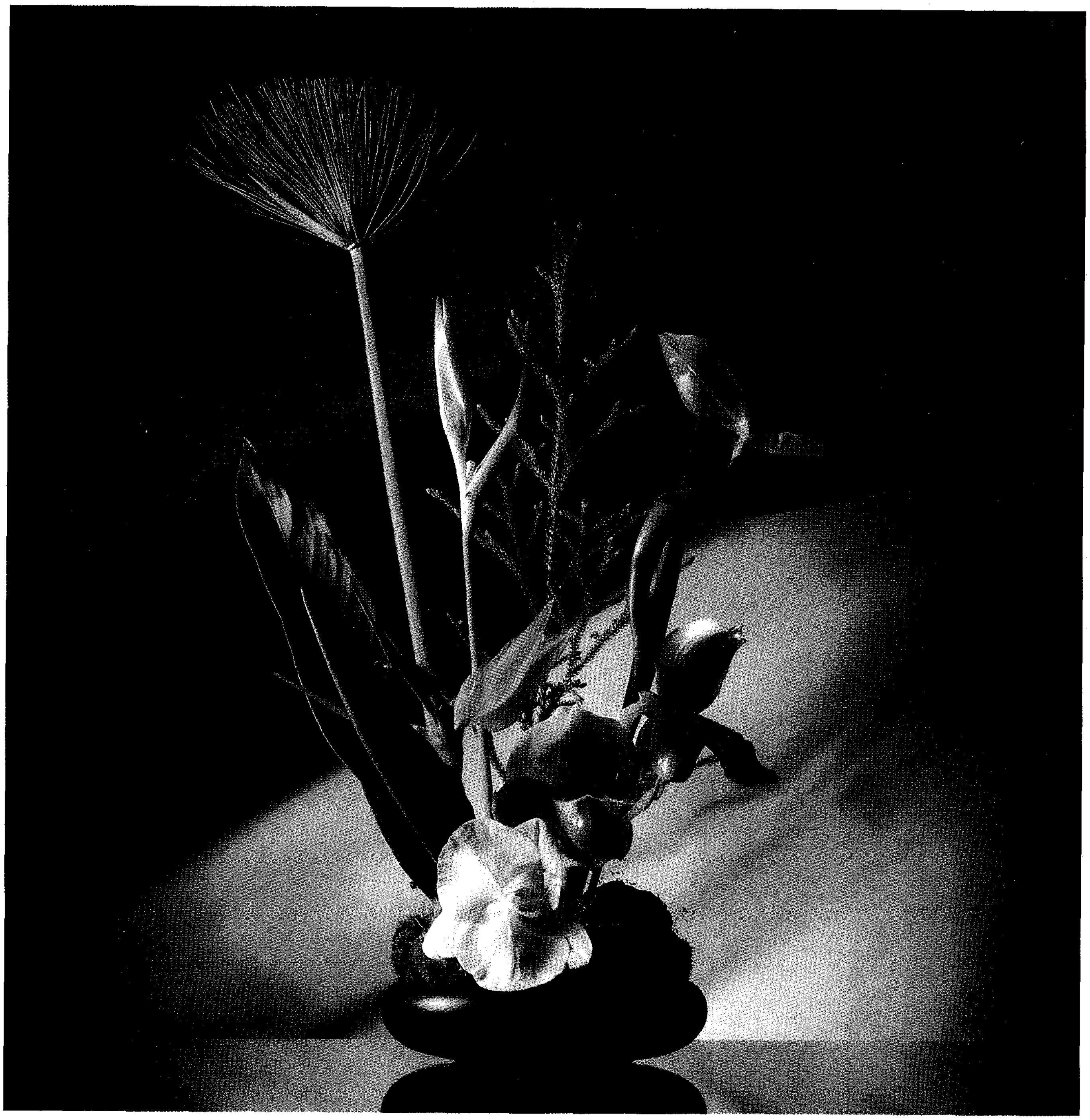
objects of contemplation, but that's just what happens. The piece has its right-minded moral about violence, and its moments of absurd humor, but it is most interesting when it makes hideous grapplings look like a sculpture by Rodin.

JUDITH JAMISON'S NEW BALLET WAS nothing much, but that didn't seem to matter on opening night of the **Alvin Ailey American Dance Theater**'s four-week season at City Center. Appearing before the curtain in evening clothes brightened by a gargantuan red muffler, Ailey told the audience, "You're looking wonderful." The same can be said of his company; if there are dancers in this world with more spirit, I certainly haven't seen them.

Some favorites were missing. The suave Gary DeLoatch was out because of an accident—causing the cancellation of a big new Ailey piece commemorating Charlie Parker. Keith McDaniel, of the cherubic face and beautiful technique, has left to try his luck on Broadway. And the sensitive Dudley Williams, whose twenty years with the company will be celebrated in a special program on December 11, was not cast that evening. Still, there was the radiant veteran Masazumi Chaya and a splendid white newcomer, Jonathan Riseling—tough-faced, with savage energy and a terrific sense of rhythm.

With Jamison gone from the roster of performers, Donna Wood is the troupe's diva. (At the opening gala, her grandeur was matched only by that of mezzo-soprano Grace Bumbry, who contributed a fine songfest to the occasion.) Wood is a big woman, like Jamison, but physically more lush and temperamentally more serene. Her opposite, and my favorite, is Marilyn Banks, surely the sassiest dancer in town, with toothpick limbs, saucer eyes, and a wild, prognathous grin. Both appeared in the Jamison piece, *Divining*, Banks outstanding in the ensemble and Wood typecast as an earth goddess.

Jamison's first attempt at choreography is a flimsy affair that borrows both from generic Ailey and from the postmoderns—Bill T. Jones and Elisa Monte—who have contributed to the company's repertory. Wood, spine undulating to a percussion score by Kimati Dinizulu and Monti Ellison, limbs carving out slices of space, leads her followers through an uncharted terrain, or meditates alone, rekindling her energies and casting her spell. The piece doesn't go on anywhere near long enough to build the hypnotic power it lays claim to. And not a single move or pattern in it has the imagination of the hairdos—lions' manes, dreadlocks, and unruly poufs—with which the women are adorned. ▬



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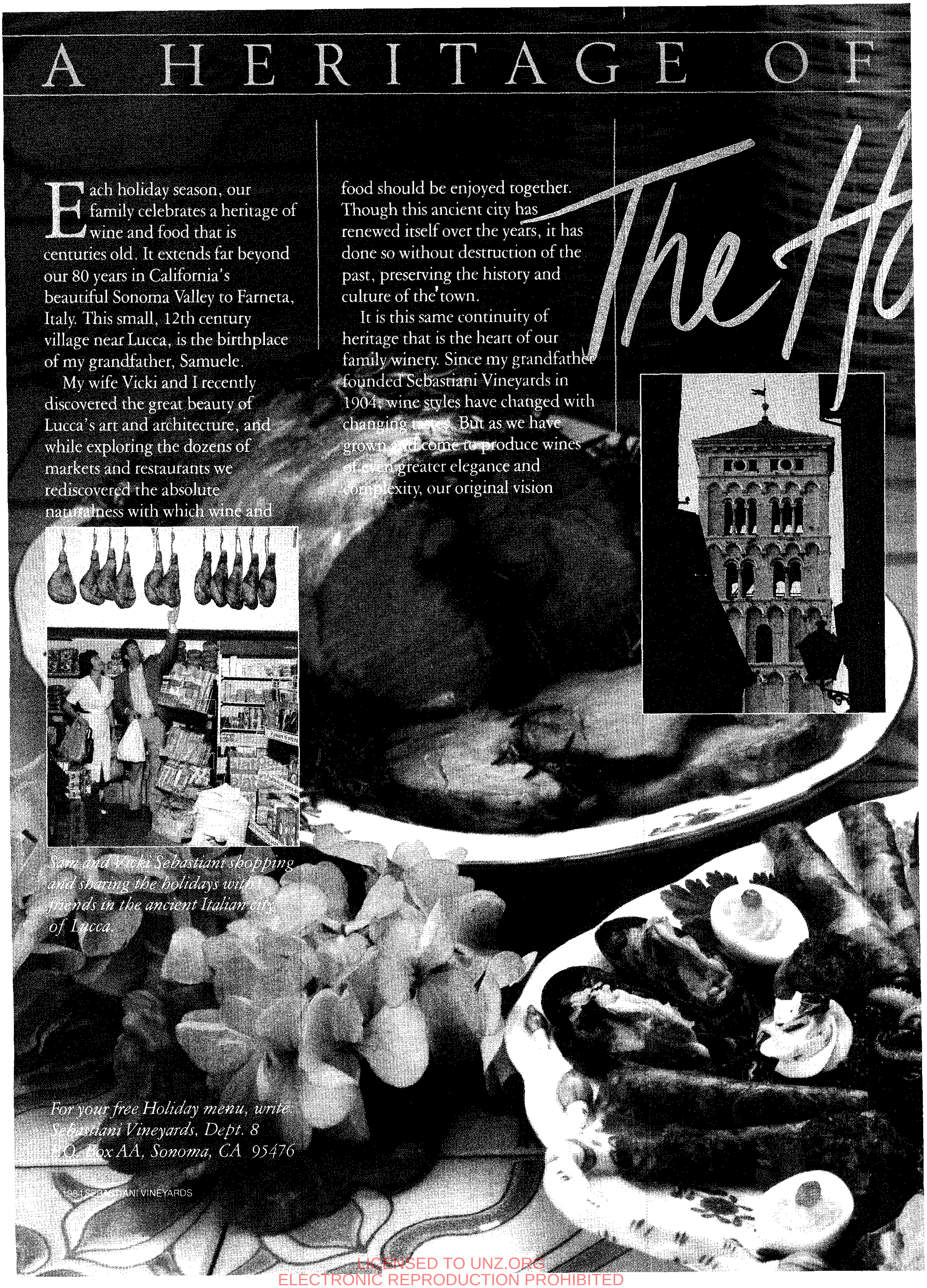

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BUILT FOR SPEED

"...*The Cotton Club* is big on atmosphere and flux, but that's all it is—it never reaches for anything deeper..."

Shufflin' along: *The Harlem hot spot in Francis Coppola and William Kennedy's film.*

SENDING OFF SPARKS, COLOR, AND noise in eight directions at once, Francis Coppola's **The Cotton Club** is a whirling, fiery pinwheel of a movie. Spent, it falls to the ground, and the weary spectator rubs his eyes in disbelief. The movie leaves a jangled, unsatisfying imprint on the mind. There's an exciting, sustained atmosphere of danger and glamour and some brilliant bits—fragments of dancing and singing, some stunning violence, a few memorably tart lines. And a few of the supporting performances are extraordinary. *The Cotton Club* is certainly not the mess that some people feared it might be. On the contrary, Coppola and novelist William Kennedy, going through dozens of screenplay drafts while the production was already under way, have imposed a rather tight symmetry on the material. But they never combined the movie's two genres—gangster films and musical comedy—in a way that has any emotional power; they were never able to overcome fundamental misconceptions and star vanities. And Coppola himself has become a victim of his own impatience. His pulse now beats too fast for storytelling. Coppola seems to want to communicate with some super-quick audience of the future—with computers, perhaps.

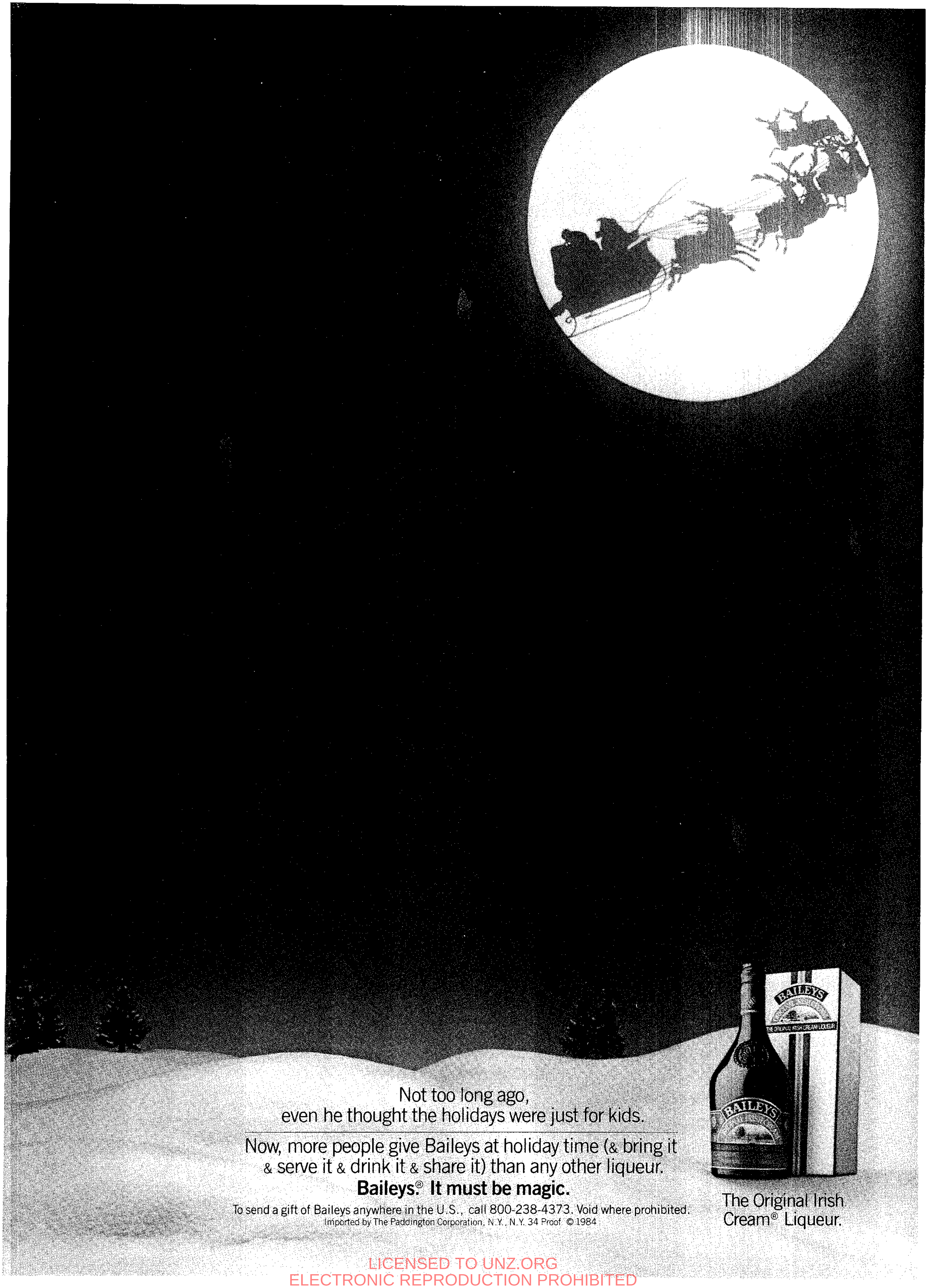
The Cotton Club, which flourished from the early twenties to the late thirties, is a perfect paradigm of our racial situation, in which blacks are applauded and humiliated at the same time. So perfect, in fact, it's almost funny: Here was this splendid club, owned by white gangsters, patronized by white swells, its magnificent shows designed and choreographed by white artists. But though all the performers were black, no black was good enough to sit in the audience. The jungle motif of the huge second-story room at Lenox and 142nd Street seems peculiarly appropriate: The Cotton Club was a kind of game preserve in which the rich and celebrated could observe the animals in their splendid natural glory. Some of the greatest black artists of the century performed there, including Duke Ellington, Louis Armstrong, Cab Calloway, Bill Robinson, and Lena Horne. But their friends and relatives couldn't sit out front to see them.

Coppola jumps right in: The movie opens with the famous "high yaller" girls—the tall, beautiful, light-colored chorines. The year is 1928, and Coppola turns on the giddy high spirits—the frenzied appetite of people out at the edge, the exhilarating but dazed all-night world where gangsters and entertainers, living by their instinct and wit, recognize that they're alike under the skin. Coppola has always been good at blustery, shallow types, and *The Cotton Club* has more than its share of garrulous hoods thrusting chin-first into the frame, talking confidentially, happily, obscenely in hoarse voices, smirking at girls who look away with a sneer and then look back. The director likes to keep the whole world in motion; he cuts back and forth between the rehearsal rooms, the numbers out front, the gangsters in their booths. The movie is big on atmosphere and flux; Coppola obviously wants the three-year time span of the movie to feel like one long, dangerous, intoxicated night in which both the country and the movie's characters pass through convulsive change. The trouble is, the movie is *all* atmosphere and flux; the moods never settle in and reach for anything deeper.

Composing the movie for "pace," in tiny, lightning-fast scenes, Coppola made it impossible for the story to be constructed of anything but typical incidents, impossible for the characters to say anything deeply eccentric. For all its atmosphere, then, *The Cotton Club* feels a little stale and movie-ish. The characters are organized for easy comprehension. There are benevolent gangsters and vicious gangsters, a pair of black brothers and a pair of white brothers. The cornet player Dixie Dwyer (Richard Gere) becomes a show-business success, while the thuggish Vincent Dwyer (Nicolas Cage) turns into a crazy killer. The tap dancer Sandman Williams (Gregory Hines) becomes a star of the Cotton Club, while his brother, Clay (Maurice Hines), dances in a smaller nightspot. Both Gere and Gregory Hines fall for a woman who is compromised in some way and try to save her. For Gere's Dixie, it's Vera (Diane Lane), a diamond-hard teenage vamp who belongs to the murdering bootlegger and racketeer Dutch Schultz (James Remar). For Hines's Sandman, it's the regal singer Lila Rose (Lonette McKee), who appears in a downtown club and hangs out with celebrities by passing for white.

All these characters are briefly sketched in, and one feels nothing more for them than one would for passing figures actually encountered at a bar or

Photograph by Adger Cowans.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club. Richard Gere gets the most screen time, which is a disaster. According to Michael Daly's *New York* piece on the movie (May 7), Gere's condition for continuing work on the project was that he appear as a good guy who plays the cornet. But Dixie is white, so he has no reason to be at the Cotton Club: He can't play in the band, and he's too poor to sit at a table. Coppola and Kennedy invented a reason for him to be there: He saves the life of Dutch Schultz in a shoot-out, and Dutch, who has much business to attend to, asks Dixie to chaperon his young girlfriend. But why? Dixie and Vera are obviously attracted to each other, and Dutch is practically throwing them into bed. If Coppola and Kennedy had worked all three of them into a perverse sexual triangle, the plot device might have worked. But they didn't, so Gere just hangs around with little to do. Finally, he goes to Hollywood and magically becomes a movie star. But he keeps on dropping in.

In other words, the central plot mechanisms are flimsy and completely uninvolving. Who cares about Richard Gere anyway? He's an ersatz movie star—a fluke. In the early scenes, when he plays a modest nobody of a horn player, he's rather charming—he gets lost in the traffic, and since he doesn't have to carry the scenes, he can get by with his shrug and little smile. Later, as he moves to the center, one can't help noticing that the slicked-back hair and pencil-line mustache (the Ramon Novarro look) bring out the roundness of his forehead and the smallness of his mouth. He doesn't even look good, and his tight, defensive Mr. Cool acting just shuts us out.

Gregory Hines is a wonderful dancer, but as an actor he carries even less weight than Gere; his scenes with Lonette McKee are just too smooth to matter much. Kennedy and Coppola are good liberals: They bring out the indignities suffered by blacks 50 years ago, the bullying, the contempt, the accompanying blight of self-hatred, and also the energy and talent and drive for power that found their only outlets in crime and show business. What the filmmakers oddly miss, however, is the whites' need for the blacks that they were so contemptuous of. Coppola never indicates what any of the patrons got out of going to the club. What did the phenomenon of the Cotton Club mean to whites? The place was more than just a showcase for talent and a gangsters' hangout.

If Coppola had shown how people responded to the exoticism, the semi-nudity, the sophisticated barbarism of the Cotton Club style, he might have pulled the numbers closer to the center of the movie. As it is, the numbers are broken into fragments and shoehorned into the picture, with no connection to anything. In *Cabaret,* Bob Fosse used a number like Joel Grey's "The Money Song" as a way of crystallizing and extending what was happening in Weimar Germany—the world outside the sleazy Kit Kat Club. Fosse achieved an organic structure without the corniness of lovers singing into each other's faces. The numbers commented on the plot and moved it along, and they also had their own integrity as *numbers*. But Coppola turns the singing and dancing into additional atmosphere, and cuts away just as we are getting involved in what the performers are doing.

His method is ruinous. For instance, at another Harlem joint, the Hoofers Club, where black dancers hang out and trade routines, the great old tap dancer "Honi" Coles stands up to demonstrate a step, and the other dancers, one at a time, join in, offering comment and variation, and so on. Rather than just let the number play, Coppola moves the camera in, then out, cuts to the dancers' feet, their faces, back to their feet, and at the end of all this editing, you haven't really seen anything. Back at the Cotton Club, Coppola holds to the geography of the stage—he doesn't exploit the film musical's license to jump off the stage and take the number anywhere. That's fine with me. Musicals with a revue format can be intensely pleasurable—if only we could see something from beginning to end, in which the performer's rhythm dominated rather than the director's. What a tantalizing, frustrating movie *The Cotton Club* is! The irony of ironies is that, for all of Coppola and Kennedy's liberalism, the black performers in *The Cotton Club* are not as well served as Ethel Waters, Lena Horne, and John W. Bubbles were, 41 years ago, in *Cabin in the Sky*—an all-black movie created by whites that was, in its way, an extension of the Cotton Club's racist ethos. Nothing in Coppola's movie has the thrilling power of Bubbles dancing and singing "That's why they call me 'Shine' "; Coppola won't *let* it happen.

What he does let happen is a lot of raging, bloody gang violence—the struggles among black, Irish, and Jewish mobsters that wind up with the Italians, in the person of Lucky Luciano (Joe Dallesandro), pushing the others out of Harlem and taking control of the turf. As Dutch Schultz, James Remar (he was the killer in *48 HRS.*) gives a coarse, exciting performance. In his tuxedo and soft hat, Remar has some of the ugly-beautiful, feral power of Edward G. Robinson—he never frightens you as much as when he's trying to be nice. And Julian Beck, the longtime director of the avant-garde Living Theater troupe, pulls off a small but definite triumph as one of Schultz's Jewish henchmen. All those years of chanting, writhing, and carrying

"...Jeff Bridges gives an extremely witty and physically inventive performance in *Starman,* a sci-fi thriller with sex..."

on have perfectly prepared Beck to deliver such lines as "I didn't have a mother—they found me in a garbage pail" in a toneless, dead voice that is truly eerie.

The performer who preserves his individuality best in this flashing mosaic is the powerful English actor Bob Hoskins, who plays the Cotton Club's proprietor, Owney Madden, as a courtly, shrewd, rational man who would like to put gang warfare behind him. Eyes gleaming, Hoskins is astonished that the others won't calm down. Can't they see what fun it is to have the whole world revolving around a nightclub?

If Coppola had centered the movie on Madden, a man we could love, a man who keeps getting drawn back into the gangster world against his will, he might have done something with emotional force. As it is, *The Cotton Club* touches on everything and nothing. A mosaic may be brilliant (and this one often is), but it doesn't draw one in. Coppola, determined to propel moviemaking into the future, has seized on technological solutions. As a result, he has become not movie history's hero but its fool—a feverish film editor rather than the great storyteller he could have been. Francis Coppola, it turns out, only *thinks* he's an obsessed artist. If he were truly a man with a vision, he wouldn't change his mind so often in the middle of his films. Coppola is obsessed with *being* an artist, which is a far different thing. If he would drop the pseudo-visionary pose, the craftsman-artist who made *The Godfather* films and *The Conversation* might return and triumph again.

IN **Starman,** A SCIENCE-FICTION THRILLER directed by John Carpenter, Jeff Bridges breaks out of the sincere, straightforward, all-American-young-man mold that has been limiting his popular appeal. This time, Bridges should make it: He gives an extremely witty and physically inventive performance. Bridges plays an extraterrestrial creature who takes the form of Karen Allen's dead husband, a genial housepainter named Scott. Kidnapping the terrified Allen, the creature—Starman—sets off in a car for Arizona, where he is supposed to rendezvous with fellow E.T.'s in three days. In the interim, he passes himself off as a human being and observes the habits of the species.

What's entrancing and funny about the performance is the mixture of mechanistic and human behavior. Starman is an imitation man with a terrific, though not flawless, capacity for mimicry. Bridges makes him a creature who wants literally to be taken for *Homo erectus.* He's studied it, but he can't get the moves right: He stands up so straight, his neck seems three inches longer than usual, and he jerks his head around like a bird searching for food. He speaks English with a stiff, cultivated, vaguely Germanic accent—an accent learned, it turns out, from a recorded speech of Kurt Waldheim's sent into outer space. The plot of the movie isn't very fresh—it might be called *E.T.* with sex. But Bridges keeps trying things out, and everything he does is funny or touching. At one point, attempting to imitate the housepainter's goofy smile, he looks like Lawrence Welk—he honors the *idea* of merriment without feeling any. That grin could make Jeane Kirkpatrick cry. ▬

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PUCCINI GOES PUBLIC

"...Lots of attractive people may be doing lots of clever things in this *La Bohème,* but no one even begins to sing acceptably..."

NOW THAT JOSEPH PAPP HAS GOT **La Bohème** out of his system, I trust he will allow the operatic classics to rest in peace. Surely it must be obvious to all by now that *The Pirates of Penzance* was a magic fluke, a score that happily responded to a contemporary pop idiom and never (well, hardly ever) made a false move in William Elliott's ingenious musical adaptation.

Granted, the *La Bohème* presently on view at the Anspacher Theater is not the revolting disaster that the updated version of Donizetti's *Don Pasquale* turned out to be a couple of years ago. On the contrary, the overall effect is so mild, so inoffensive, and finally so pointless that I wonder why it ever occurred to anyone at the Public Theater to start messing around with Puccini in the first place. I won't go into all the phony rationalizations being advanced to justify this production—John Simon demolished most of them in these pages last week. My concern is for the music, and, to paraphrase Wilford Leach, the director of this superfluous *La Bohème:* "If Puccini were alive today and sitting... at the Anspacher, I think he would sue."

The thankless chore of reorchestrating the opera has been entrusted to Michael Starobin, who faithfully respects the basic thematic outline of the score and adds no major embellishments of his own. The musicians number an even dozen, and their instruments include reeds, horn, cello, bass, harp, guitar, mandolin, keyboards (mainly piano and marimba), and percussion. Although Starobin manages to draw a fair amount of textural variety from this combination, the overall effect is stultifying. The cold timbres of an ensemble without the warming element of a string section eventually become exasperatingly monotonous as well as producing an impersonal, glassy sound that is all wrong for Puccini. Play an old 78-rpm record of an aria from *La Bohème,* one with the sort of tinkly tea-shop accompaniment that disfigured so many opera recordings made in the pre-1925 acoustic era, and you will have a pretty fair idea of what to expect.

The Met's Strauss: *Ludwig and Vinzing in* Elektra.

Photograph by James Heffernan.

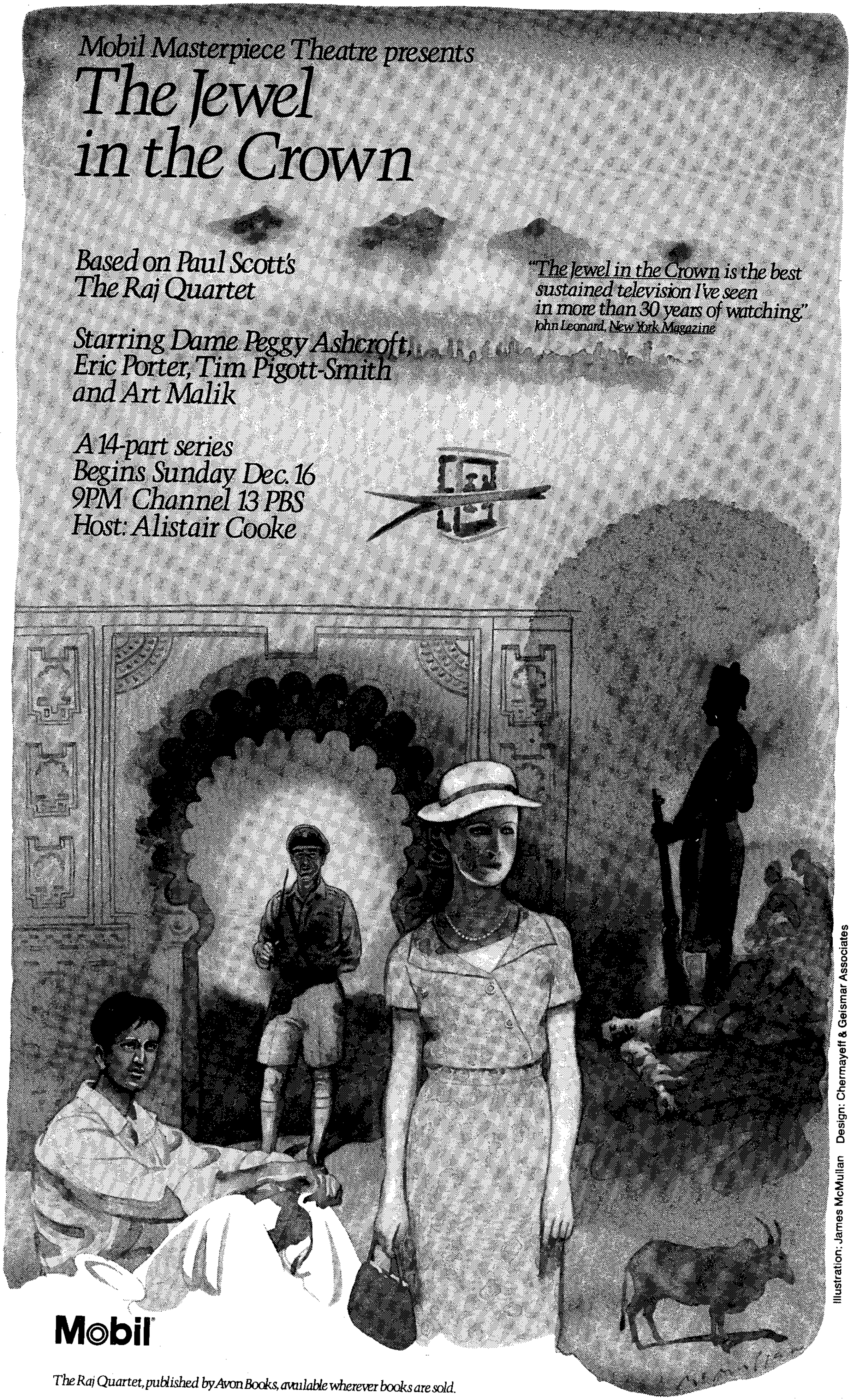
David Spencer's new translation is a crazy quilt of delightful inspirations, clumsy compromises, clever interior rhymes, and gratuitous four-letter words—one never knows what to expect. "I answer to Mimi" may possibly be the most hideously stilted English rendering of "Mi chiamano Mimi" I have ever heard. But then, in the last act, when Musetta is about to pawn her jewelry to buy Mimi's muff, Marcello looks affectionately at his errant girlfriend and sings, "I might just get to like you." That ironic remark not only scans the notes perfectly but neatly sums up this off-again-on-again love affair; I would even call it an improvement over the more literal original: "How good you are, Musetta."

Linda Ronstadt's ambition to sing Mimi presumably explains the Public Theater's *La Bohème* adventure, but advance word from the inside advised that audiences would be better off with either of her two alternates. Perhaps so, considering that Gilbert and Sullivan has already taxed Ronstadt's modest vocal equipment beyond its limits. At any rate, my cast featured Patti Cohenour's Mimi opposite David Carroll's Rodolfo, and I have to admit that seeing these two roles performed at close range by attractive young singers does offer certain advantages. If I were looking for the perfect Mimi, she would probably possess Cohenour's fragile Dresden-china beauty and delicately wistful air. Nor would I pass over Carroll, a Rodolfo brimming with boyish charm, eager responses, and a poetic sensibility.

The problem, of course, is that they also have to sing. Both performers have pop voices of better than average quality and training, but like most singers with this background, they can tolerably manage only two rudimentary techniques: crooning and belting. Unfortunately, Puccini's music, like that of any opera composer, makes its greatest demands in between these extremes, and virtually none of the most elementary vocal requirements for *La Bohème* are being met at the Public Theater. Lots of attractive people may be doing lots of clever things in this production, but no one even begins to sing acceptably, and opera has never yet survived without voices.

ABOUT HALF AN HOUR INTO THE Metropolitan Opera's revival of **Elektra**, Christa Ludwig totters onstage as the guilt-ridden Klytämnestra, and for at least twenty minutes thereafter, a solidly respectable performance of Strauss's harrowing one-acter becomes a great one. Most Klytämnestras, in the short time allotted them, tend to overdo things as they lurch about, make grotesque faces, and distort the vocal line—an almost irresistible temptation, considering how vividly Hofmannsthal's libretto and Strauss's music depict this pitiably decayed human wreck. Ludwig, though, has her own ideas, and she expresses them with sharp-edged precision that creates a character portrait all the more chilling for being so understated.

Adultery and complicity in the murder of her husband have tortured



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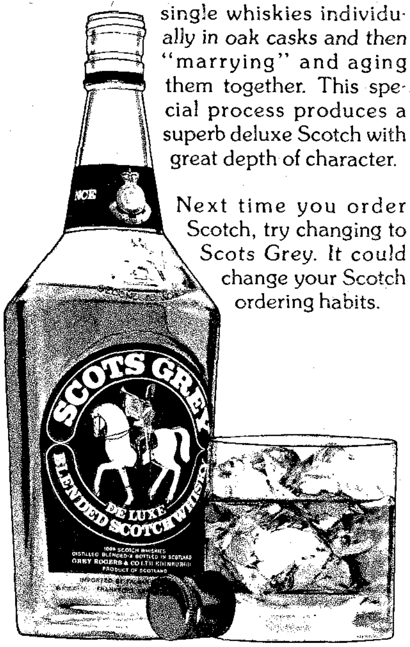

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"...Luminous and chilling, Ludwig's Klytämnestra makes *Elektra* great..."

this Klytämnestra and brought her dangerously near to the end of her mental and physical resources; but she is no cackling harridan or Freudian caricature. Ludwig takes care to remind us that we are being given the last pathetic glimpse of a once beautiful, intelligent, and commanding queen before she topples over the edge. The nervously fluttering hands, beseeching glances, and faltering attempts to communicate with her daughter add a poignant dimension to the scene as well as an extra stinging whiplash to Elektra's retaliatory description of her mother's imminent sacrificial slaughter. After that gory recitation, capped by the whispered news of Orest's death, Klytämnestra's mind snaps, and with frightening finality. Even as she concentrates on so many finely wrought details of characterization, Ludwig never forgets to sing; each note receives full musical value from a major voice, one that maintains a disciplined, luminous tonal consistency while coloring and animating the text in many wonderfully pointed, imaginative ways.

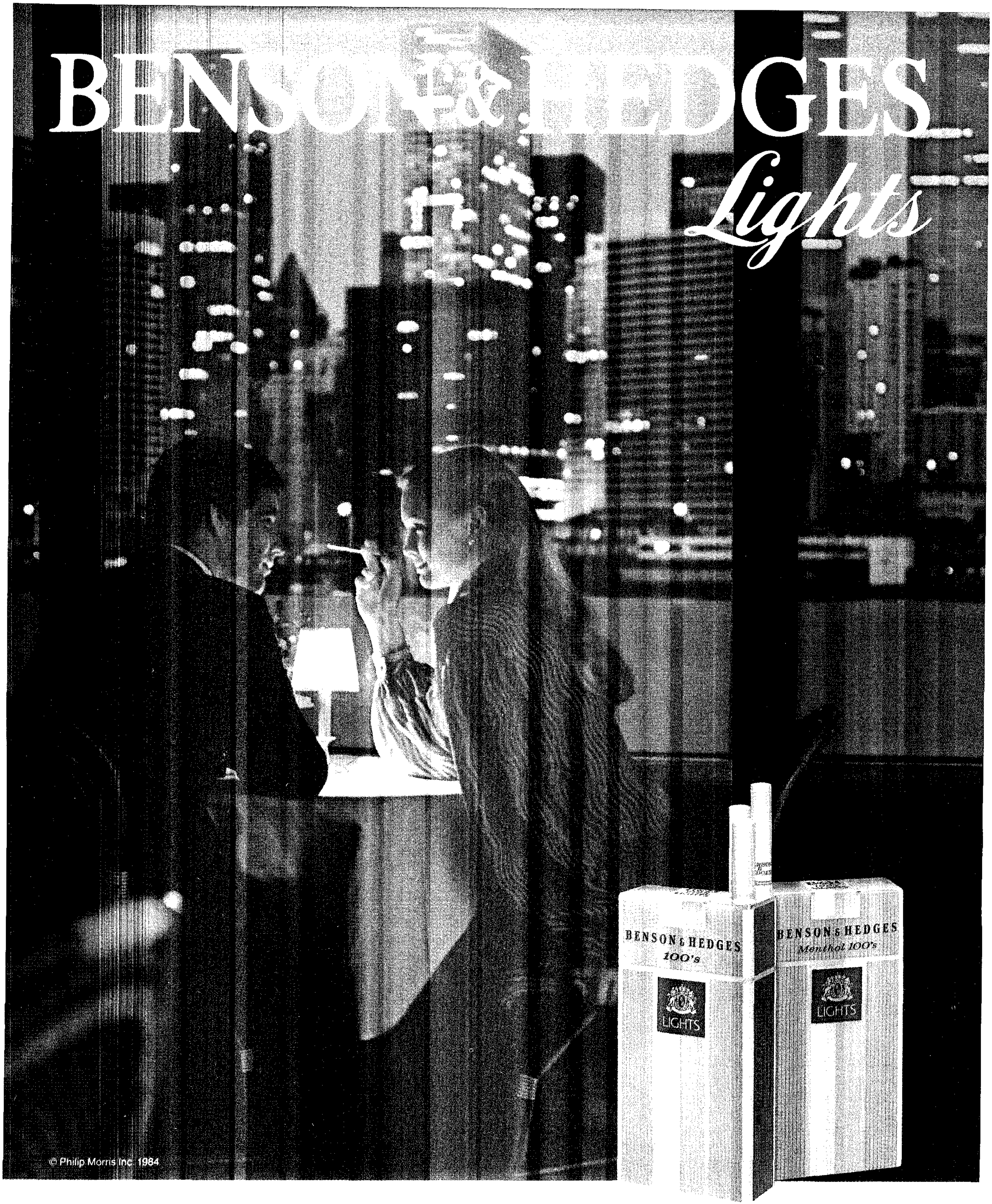
The remainder of this *Elektra* unfolds on a considerably less exalted level. Ute Vinzing manages the title role honorably and with a minimum of vocal desperation—in itself no small accomplishment—but her large, slate-gray soprano, with its scrambled registers and unvarying blunt attack, eventually tires the ear. Dramatically, she goes through the motions efficiently enough, although the final dance of triumph can hardly help looking a trifle ridiculous if Elektra perishes because of a bad fall over her left foot. Johanna Meier's pallid Chrysothemis barely seems to exist at all, while Simon Estes (Orest) and Richard Cassilly (Aegisth) can only make perfunctory gestures in a production that has long since lost its identity, if it ever had one. James Levine, deputizing for Klaus Tennstedt on the podium, indicates that he may have made his peace with Strauss, a composer I suspect he does not especially admire. In the past, Levine has subdued *Elektra* with brute force, but on this occasion he discovers much of the score's elegance and poetry as well as its dramatic power.

NEARLY EVERY MUSICAL ORGANIZATION I encountered during a recent busy week of concert-going seemed concerned with the contemporary repertory in one form or another. That activity, of course, is only business as usual for the **American Composers Orchestra,** which presented two challenging programs in Alice Tully Hall within the space of four days—in the process perhaps biting off more than even this estimable ensemble could comfortably digest. I suppose the orchestra only wanted to seize the opportunity of working intensively with its principal conductor, Dennis Russell Davies, before he dashes back to Europe and an important career that should be happening in this country.

The two evenings featured a pair of world premieres (David Olan's Symphony and Mario Davidovsky's Divertimento for Cello and Orchestra, with Fred Sherry as soloist) and three first New York performances (Maurice Weddington's "Exposition" from *Midnight, Mississippi,* Nicolas Roussakis's *Fire and Earth and Water and Air,* and Sydney Hodkinson's *Bumberboom*). All five pieces had merit, but frankly I found the older music on the program consistently more interesting—obviously these scores have already withstood a few of time's tests, and by now they have surely earned the right to reclaim any audience's attention.

For some inexplicable reason, this was the first New York performance since 1970 of Aaron Copland's *Short Symphony.* Yes, the composer may have been writing some pretty astringent stuff in the mid-1930s, but for all its spiky rhythms, the *Short Symphony* is beckoningly lyrical compared with the Piano Variations or *Statements for Orchestra.* Better still, the score has that instantly identifiable Copland sound—lean, bright, and open—and an invigorating athleticism that belies the piece's reputation for severity. Howard Hanson's Symphony No. 4, composed in 1943, seems rather short-winded for a work that aspires to such a breadth of Romantic feeling, but surely music this attractive and well made also deserves an occasional revival.

I imagine that Charles Tomlinson Griffes's *The Pleasure-Dome of Kubla Khan* may now safely be called an American classic, one that requires no special pleading in 1984, the composer's centennial year. Griffes was only 35 when he died in 1920, shortly after the first performance of *Kubla Khan* and just as he was showing signs of ripening into one of the country's most original musical talents. This exquisite tone poem combines the finest qualities of Griffes's individual temperament—his distinctive melodic shapes, refined sense of orchestral color, and boldly adventurous treatment of form. If given half a chance, this gorgeously woven tapestry of sound could easily become a standard repertory piece and an audience favorite the world over. ■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ECSTASY WITHOUT AGONY

> "...Pierre Schneider's *Matisse* is a kind of hymnal—the strangest, most beautiful, most irritating art book of the year..."

Matisse, *by Pierre Schneider. Rizzoli; 752 pages; $95.*
Al Held, *by Irving Sandler. Hudson Hills Press; 192 pages; $75.*

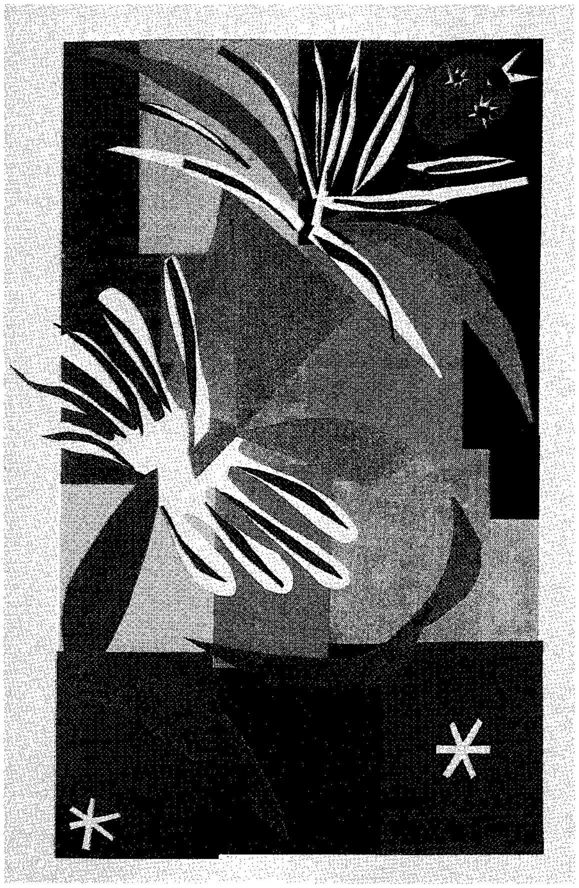
"DO YOU BELIEVE IN GOD?" MATISSE asks himself in his illuminated text for *Jazz,* then supplies the answer: "Yes, when I am working." This bit of self-reflection is as brief and provocative as a catechism. We demand to know more. What is this ecstatic rapport with the world, this exaltation, that brings the artist's work, seemingly so simple and seductively decorative, into conversation with God? "Rapport," Matisse once observed, "is the affinity between things, the common language; rapport is love, yes, love."

Matisse, one of the two surpassing geniuses of this century, has never been given the attention in print awarded to Picasso. Love is a tough thing to write about—tougher by far than ideas. Curators, particularly, are apt to be gun-shy of the subject, which explains the dreary precision of most of the existing literature.

Pierre Schneider, on the other hand, wants to get at the "wholeness" of Matisse. He has unusual credentials: Belgian-born, a Harvard scholar, American art critic, Parisian journalist, specialist in French culture, a friend of the artist's family, and organizer of the colossal Matisse centennial at the Grand Palais in Paris in 1970. Clearly, he is not the ordinary academic commentator.

But who would have thought we'd get something like this: the strangest, most beautiful, most irritating art book of the year. We are warned in the first paragraph not to expect the ordinary. The size of this 752-page text, he writes, gives it "the appearance of being exhaustive and definitive, which it is not. It does not contain 'everything about Matisse.' Such a book would have been beyond my powers." Very well, what are his powers? Certainly not biography; you need a tip sheet just to follow Matisse's comings and goings. Not art history, which Schneider demolishes by invoking Joyce: "History is a nightmare from which I am trying to awake."

Instead, he has written a kind of hymnal. From the first paragraph, we are swept up in a great gush of euphoria, as though the writer had five minutes to catch a train and were determined to confess everything he knew, but the five minutes stretched into fourteen years and he was still talking. Getting at the "wholeness" of Matisse leads him to ramble off course into willowy observations. He compares Matisse to Proust by asking a rhetorical question: "Is there a difference in nature between the impression of the Impressionists—purely sensorial and naturalistic—and the 'first impression' which in Proust and Matisse provided the basis for a metaphysics, a kind of religion?" We know the answer to that one. But the comment is illuminating. Schneider, perhaps unconsciously, has modeled his own method after Proust's. "Anything that occurs for the first time partakes of the sacred," he writes, and brings in Corot: "Never let go of the first impression that grips you." Schneider has had a "first impression" of Matisse and of the artist's "real subject, earthly paradise"; he is now trying to pursue it by circling around and around his topic, struggling to describe a pang of existence as acute as the taste of a madeleine.

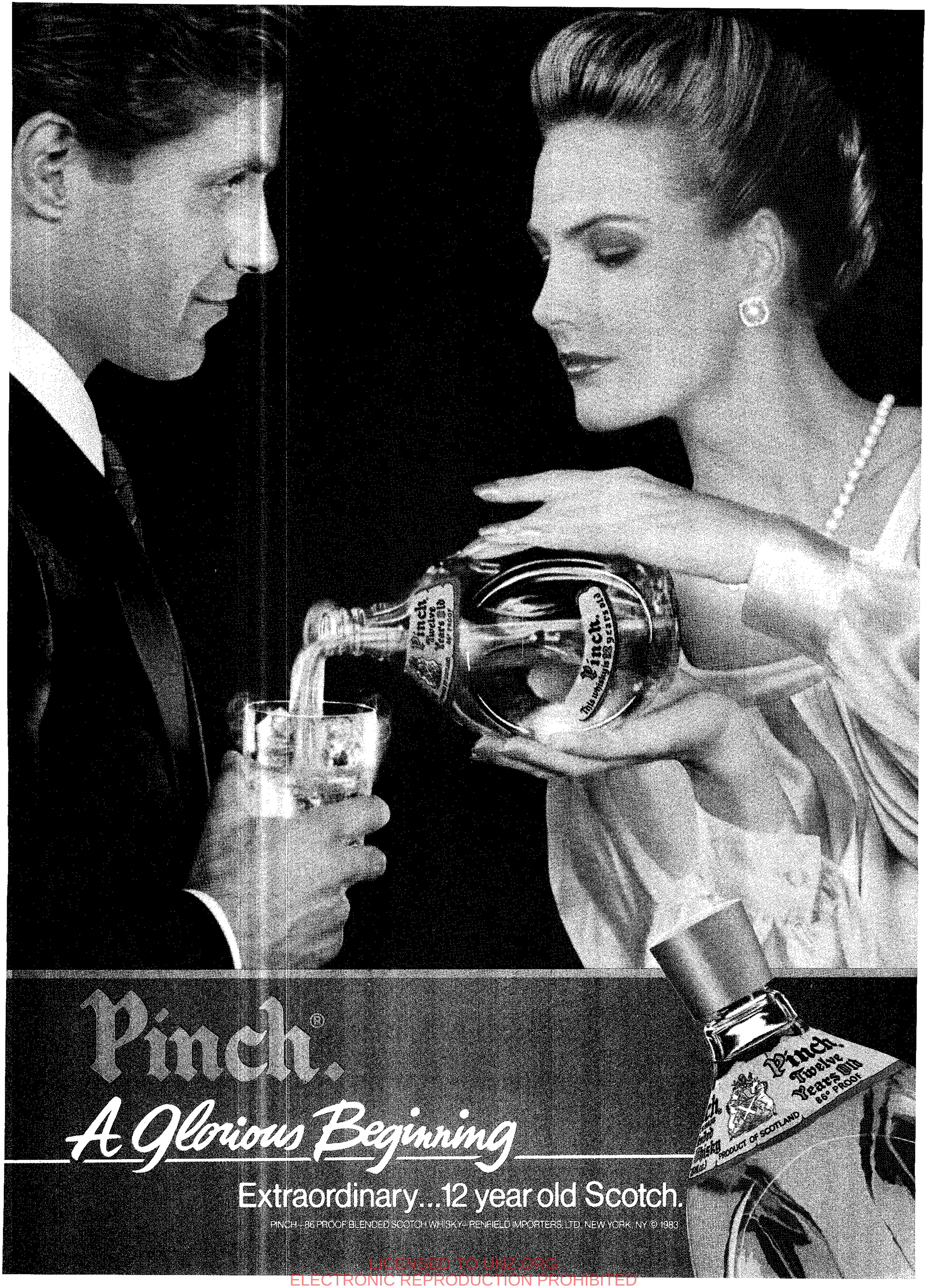

Euphoria: Creole Dancer, *gouache on paper, 1950.*

The only way to get through this book is to float with it. Schneider collapses time because he doesn't care about it; so, the 900-some colorplates are not keyed to the text and are not set out in historical sequence, facts that are irritating only if you foolhardily try to connect Schneider's analysis to the paintings. Better by far to read it as you would read Proust, a paragraph or a page at a time, over a year. Only then does the fullness of Schneider's method leave you with what he intended: a sense of having *lived through* Matisse's life.

It's a long haul. There are chapters on realism, Impressionism, academicism, Gustave Moreau (Matisse's teacher), Puvis de Chavannes, Odilon Redon, Signac, Orientalism, Cézanne, Marquet (his friend and studio mate), Derain—nine chapters of this, and we're only up to 1905 and the first Fauve exhibition. So far, we've heard about Moreau's method of choosing students, Puvis's curious influence on the Neo-Impressionists, the late-nineteenth-century vogue for Persian carpets and textiles, the traditional link between still lifes and death, medieval habits of depicting annunciations and weddings, the Goncourt brothers' definition of modern art, and the reason Courbet had no followers, though all the advanced artists admired him.

By the last few chapters, however, the conviction of Matisse's greatness is overwhelming. He forged from those many influences a style adaptable to illustrations for *Jazz* and other books, pottery, paintings, the glorious stained glass and painted tiles of the chapel at

Photograph by Flammarion.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"...*Al Held* is full of gorgeous paintings by an artist whose work has begun to seem important, even essential, to the 1980s..."

Vence, and decoupage masterpieces like *The Swimming Pool* in the Museum of Modern Art. During his last eight years, his work reached apotheosis, when, as he said, "the main goal is to achieve the clarity of light"—years when his rapport with God acquired the intense focus of a man on the eve of his hanging.

Not the least of the pleasures here is the chance to see such a fine run of works in reproduction, including some that will probably not arrive in the West any other way. Most of us have a lopsided impression of Matisse, since many of the greatest decorative works—the florid Orientalist fantasies, the experiments in color and texture, from the middle of his life—were bought by the Russian collector Shchukin and are now irretrievably sequestered in the Hermitage Museum in Leningrad. Among them is a painting that has more than once been called the most beautiful piece of modern art ever made: *La Musique*, of singing red figures on a blue-and-green ground, a companion to *The Dance* in the Modern.

But throughout the many high points of Schneider's song of praise, it's important to continue to ask, "Is this the real Matisse?" Schneider betrays both the successes and failures of French criticism: His prose strains toward a rapport with the artist that will rejuvenate anyone tired of American scholarship's sometimes puritanical reserve. But he can also be led by his own excitement into interpretations that are by no means the final word on the subject. It's a measure of the real complexity behind Matisse's apparent simplicity that after 700-plus pages there is still so much to tell.

Matisse's influence on the twentieth century, though nearly as pervasive as Picasso's, is much harder to trace. Who would have guessed, for instance, that Matisse's ecstatic illustrations for *Jazz* supplied American artist Al Held with the source for the circles, triangles, and other geometrics in his breakthrough paintings of the late 1950s?

The story appears in a new book on Held by Irving Sandler, an art historian and close friend of the New York School. Held's paintings have never looked so gorgeous—this is one of the best-designed, most attractive contemporary art books in months. Its timing is right, too. Lately, Held's work has begun to seem important, even essential, to the 1980s. His giant new paintings, based on his reading of Mantegna and the perspective spaces of the Renaissance, are jammed with fluorescent-colored floating grids and circles that turn Mantegna's perspectives into a psychological hyperspace of incredible physical complexity and emotional density.

Held is usually thought of as a peripheral figure in the transition from Abstract Expressionism to the heroic-scale "clean" painting of the 1960s. Sandler does a good job of tracing the source of that prejudice. Held is a maverick who pushed toward geometric complexity when the "right move" was toward color-field simplicity. I wish, however, that Sandler had addressed Held's sometimes excessive intellectualism—the feeling, which has contributed to Held's reputation, that he thinks better than he paints. Along with a Held drawing show planned for 1986 at the Hudson River Museum, this book may provoke a second opinion. ■

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BY LEONORE FLEISCHER

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The Silly Jellyfish</td><td>Mon. 24
Kalulu the Hare</td><td>Tues. 25
CHRISTMAS DAY</td><td>Wed. 26
Kalulu the Hare</td><td>Thurs. 27
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The Mammoth Follies</td><td>Mon. 31
NEW YEARS EVE</td><td></td><td></td><td></td><td></td><td></td></tr>
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Choirs & choruses: 12:30 PM, Mon.-Fri., Dec. 13-21, in the lobby of 1 World Trade Center.

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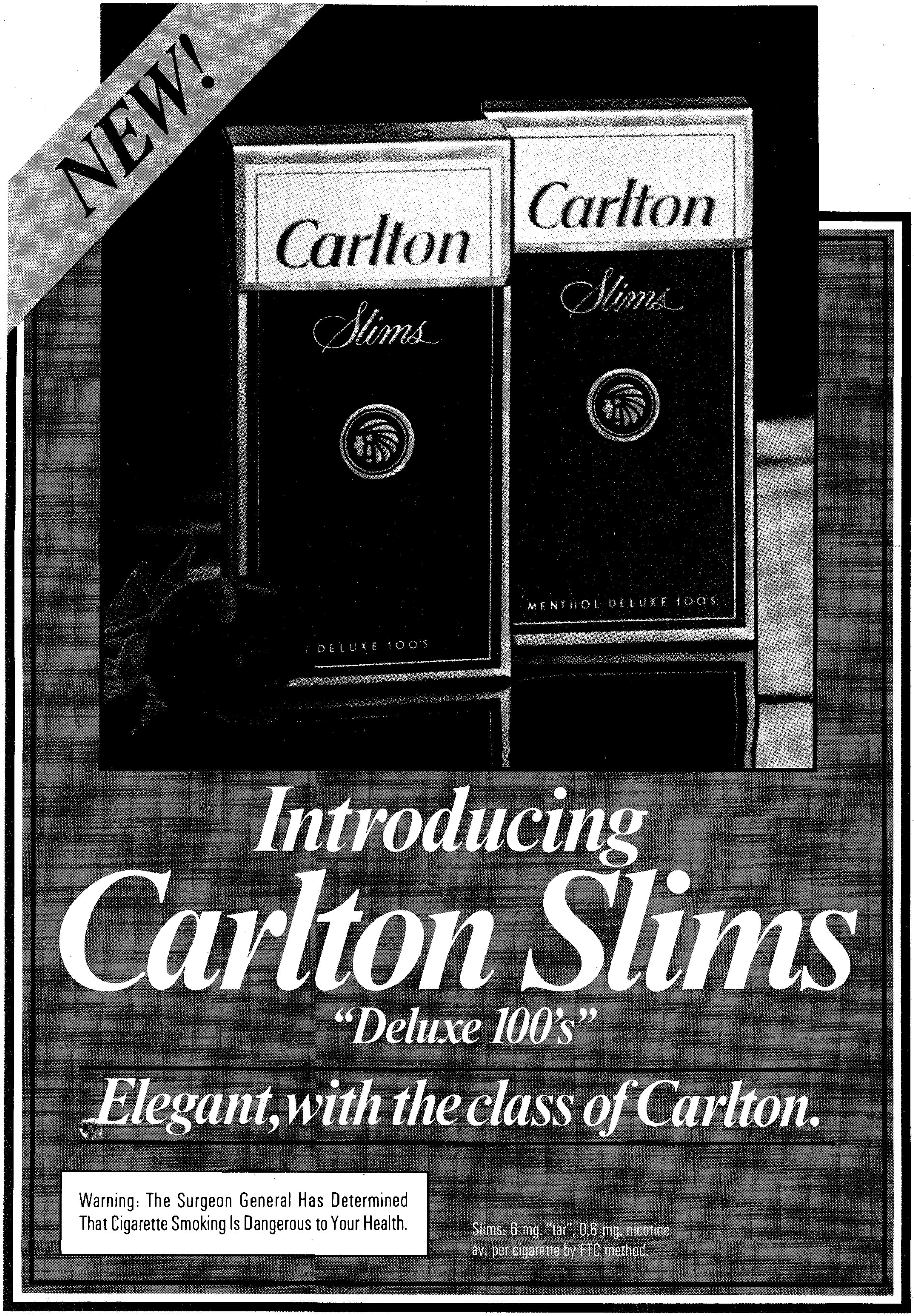
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THE FASHION INSTITUTE OF TECHNOLOGY'S annual one-day fabric sale offers thousands of yards of natural fibers (such as cotton and wool) and synthetics for $1 to $8 a yd. The fabrics have been donated by top designers, famous fabric houses, and ready-to-wear firms for the benefit of FIT's Alumni Scholarship Fund. Checks accepted; no credit cards; all sales final. *Fashion Institute of Technology, 227 West 27th St., Building C Lobby (760-7701); Tues. 10 a.m.–6 p.m.; 12/11 only.*

SOHO CHIC

THIS BOUTIQUE, WHICH SPECIALIZES IN famous-designer clothing for men and women, is reducing prices 35–50 percent. For men, sizes 38–42 (coat) and 28–34 (waist): Jean Paul Gaultier coats, were $815, now $410; Castelbajac coats, were $640, now $410; Issey Miyake oversize unisex wool-knit kimono jackets, were $1,350, now $675. For women (sizes 6–12/14): Shaker knit turtleneck sweaters, were $165, now $95; Gaultier handmade paisley- or poppy-design sweaters, were $740, now $455; Castelbajac pastel-plaid blanket coats with leather detail, were $650, now $325; Miyake wool-and-linen-blend tube dresses, were $525, now $315; coordinating jumpers, were $485, now $291; tube skirts, were $295, now $177; Miyake oversize wool wrap sweaters, were $645, now $322.50; Dorothée Bis homespun sweaters, were $175, now $105; coordinating pants, were $145, now $87; and much more. M.C., V., checks accepted; all sales final. *Dianne B., 426 West Broadway (226-6400); Wed. noon–midnight and Thurs.–Tues. noon–10 p.m.; 12/12–21.*

JEWELRY

THIS GREENWICH VILLAGE JEWELER IS closing his shop, and a lot of lovely pieces are on sale here. One-of-a-kind pieces include: 40-carat amethyst ring set in 18K gold, was $2,000, now $1,200; six-strand necklace of pearls and turquoise and gold beads, with five 22-mm. antique coral balls from Tibet, was $5,000, now $3,000; 14K-gold Renaissance-style cupid pin-pendant with cabochon-emerald drop, was $650, now $465; twelve-strand onyx-and-coral necklace with cabochon-coral clasp (about 50 carats), was $1,400, now $840; and much more. Many handmade rings, set with amethysts, diamonds, emeralds, garnets, jade, pearls, and sapphires, at reduced prices. Also,

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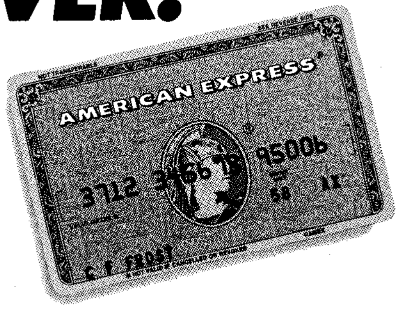

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heavy gold rings for men, were $300–$700, now $185–$500; and much more. American Express, Diners Club, M.C., V., checks accepted; all sales final. *Whitt Goldsmiths, 9 Christopher St. (675-2848); Tues.–Fri. 1–9 p.m., Sat. noon–6 p.m., and Sun. 1–5 p.m. From 12/26: Tues.–Fri. 1–7 p.m. and Sat. noon–6 p.m. While stock lasts.*

MUFFLE UP

BEAUTIFUL CLASSIC WOOL MUFFLERS, shawls, and flings, for men and women, are on sale at the designer's showroom. Most are double-faced and available in solids, checks, and English plaids (some mufflers and shawls available in cashmere). A few examples: 5-ft. English-plaid mufflers, here $15; 15-by-85-in. flings, here $35; 60-in.-sq. hand-fringed shawls, here $50; and much more. Checks accepted; no credit cards; all sales final. *Sheila Levine, 370 West 35th St., second floor (714-0700); Mon.–Fri. 9 a.m.–6 p.m.; through 12/24.*

STUDIO SALE

THIS SALE IS WORTHWHILE FOR WOMEN looking for something different to wear. These cotton-and-polyester-blend fleece garments (sizes 6–12) have yokes trimmed with pieces of heavily embroidered Japanese wedding kimonos. Dresses, retail to $100, here $50; matching pants with shirred leg and elastic waist, retail $30, here $25. Also, one-of-a-kind short kimonos from the 1930s, here $150. Orders are being taken for baseball jackets and other jackets. Checks accepted; no credit cards; all sales final. *Gloria V. Boutique, 242 West 61st St., Apt. 6 (489-2111); Mon.–Fri. 3–8 p.m. and Sat. and Sun. 11 a.m.–4 p.m.; closed 12/11; sale through 12/24; afterward by appointment only.*

WAREHOUSE SALE

THIS WAREHOUSE HAS LOW-PRICED HOLiday gifts from the People's Republic of China. Hand-painted cobalt-blue Ming-dynasty porcelain reproductions, retail $25–$300, here $8–$125; hand-painted decoy ducks (mounted or unmounted), retail $7–$45, here $3.50–$20; appliquéd or hand-painted-and-feathered wheat-stalk Christmas ornaments, retail $4–$8, here 89 cents to $2.50; satin-lined wheat-straw-appliquéd jewelry boxes, retail to $15, here $3.50; and much more. Everything sold as is. M.C., V. accepted; no checks; all sales final. *Bill Yee Associates Warehouse, 140 Woodland Ave., Rochelle Park, N.J. (201-368-2990); Mon.–Sat. 9 a.m.–5 p.m. By car: Take George Washington Bridge to Rte. 80 West (local lane) to Exit 17 North (Rochelle Park); go one mile to Woodland Ave. Sale 12/10–15 and 12/17–22.* ■

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A Complete Entertainment Guide for the Week Beginning Dec. 12.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru Dec. 11: *The Case Is Closed.* Opening Dec. 12: *Bless Their Little Hearts.* #2—Thru Dec. 11: *Don Giovanni.* Dec. 12–13: *Le Gai Savoir; See You at Mao.* Dec. 14–15: *Breathless* (1959); *Masculin Feminin.* Dec. 16–17: *Alphaville; Weekend.*

3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. *The Times of Harvey Milk.*

5. **BLEECKER STREET CINEMAS**—At La Guardia Pl. 674-2560. Thru Dec. 10: *And Quiet Flows the Don.* Dec. 11: *An Unfinished Piece for Piano Player; Uncle Vanya* (1971). Dec. 12: *The Overcoat; Ballad of a Soldier.* Dec. 13: *King Lear* (1971). Dec. 14–15: *Crime and Punishment* (1970). Dec. 16–17: *The Cranes Are Flying; My Name Is Ivan.*

6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—Thru Dec. 13: *Body Double.* Opening Dec. 14: *Runaway.* #2—*Amadeus.*

7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. *Repo Man.*

9. **ART**—8th St. E. of University Pl. 473-7014. *Supergirl.*

11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Dec. 10: *Full Moon in Paris; Carmen.* Dec. 11–13: *Under the Volcano.*

12. **ENTERMEDIA**—Second Ave. nr. 12th St. 475-4191. Thru Dec. 11: "Gay Film Festival." Dec. 10: *Scrubbers;* "Lesbian Focus": *Choosing Children* and *On Guard; What You Take for Granted* . . . . Dec. 11: *Sincerely Yours; Siege; Behind Glass.*

13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Dec. 11: *The Road Warrior; Mad Max.* Dec. 12–13: *Dr. No; From Russia With Love.* Dec. 14–15: *Gregory's Girl; Don's Party.* Dec. 16–18: *Carnal Knowledge; The Graduate.*

14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Country.* #2—*The Little Drummer Girl.*

16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Places in the Heart.* #2—Thru Dec. 13: *Metropolis.* Beg. Dec. 14: *Choose Me.* #3—*The Ploughman's Lunch.* #4—*The Terminator.*

15th–42nd Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1 & #2—Opens Dec. 21. #3—Opening Dec. 14: *Starman.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *City Heat.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. Thru Dec. 13: *A Soldier's Story.* Opening Dec. 14: *Starman.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. Opening Dec. 14: *Dune.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. Thru Dec. 13: *No Small Affair.* Beg. Dec. 14: *A Soldier's Story.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*The Terminator.* #2—*2010.* #3—*Beverly Hills Cop.*

43rd–60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—Thru Dec. 13: *Preppies.* Opening Dec. 14: *Runaway.* #2—Thru Dec. 13: *A Nightmare on Elm Street.* Opening Dec. 14: *Runaway.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *2010.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Don't Open Till Christmas.* #2—*City Heat.* #3—*Purple Rain.* #4—Thru Dec. 13: *Jungle Warriors.* Beg. Dec. 14: *The Terminator.* #5—*Night of the Comet.* #6—*Oh, God! You Devil.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Beverly Hills Cop.* #2—Thru Dec. 13: *Beverly Hills Cop.* Theater closed Dec. 10. Opening Dec. 14: *The Cotton Club.*

35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *Firstborn.*

36. **MOVIELAND**—B'way nr. 47th St. 757-8320. Thru Dec. 13: *The Terminator.* Opening Dec. 14: *Dune.*

37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—Thru Dec. 13: *Hot Moves.* #2—Thru Dec. 13: *Duel of the Dragons; Revenge of the Drunken Master.* Beg. Dec. 14: *A Nightmare on Elm Street.*

38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Ghostbusters.* **EMBASSY 3**—*Body Double.* **EMBASSY 4**—*The Brother From Another Planet.*

39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Dec. 10: *Metropolis; Wings.* Dec. 11–12: *The Four Musketeers; Barry Lyndon.* Dec. 13–15: *Betrayal; Reuben, Reuben.* Dec. 16–17: *Cat on a Hot Tin Roof; A Place in the Sun.* #2—Dec. 10–11: *Dog Day Afternoon; Cruising.* Dec. 12–13: *Ciao! Manhattan; Andy Warhol's Bad.* Dec. 14–15: *The Producers; A Funny Thing Happened on the Way to the Forum.* Dec. 16: *Dr. Zhivago.*

41. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—Thru Dec. 13: *Supergirl.* Opening Dec. 14: *Starman.* #2—*Missing in Action.*

42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Places in the Heart.*

44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *A Soldier's Story.*

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. Thru Dec. 13: *The Razor's Edge.* Theater closed Dec. 11. Opening Dec. 14: *A Passage to India.*

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Night of the Comet.*

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. *Country.*

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Amadeus.*

50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. "French Film Festival." Thru Dec. 12: "A Tribute to Michel Piccoli." Dec. 10: *Mado.* Dec. 11–12: *The Things of Life.* Dec. 13–17: "A Tribute to Claude Sautet." Dec. 13–14: *Garçon!* Dec. 15–17: Program unavailable.

51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *Stop Making Sense.*

54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Missing in Action.* Theater closed Dec. 10.

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Paris, Texas.*

56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Sunday in the Country.*

57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. Thru Dec. 13: *All of Me.* Beg. Dec. 14: *Places in the Heart.*

58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*City Heat.* #2—*City Heat.*

60. **BARONET**—Third Ave. nr. 59th St. 355-1663. Thru Dec. 13: *A Soldier's Story.* Theater closed Dec. 11. **CORONET**—Thru Dec. 13: *Choose Me.* Opening Dec. 14: *Starman.*

61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *Repo Man.*

62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *The Killing Fields.* **CINEMA II**—753-0774. *The Little Drummer Girl.*

61st Street and Above East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Places in the Heart.* #2—832-2720. Thru Dec. 13: *Body Double.* Opening Dec. 14: *Dune.*

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. Reopens Dec. 19.

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Runaway.* #2—*2010.*

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Falling in Love.*

78. **UA EAST**—First Ave. at 85th St. 249-5100. *Night of the Comet.*

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Beverly Hills Cop.* #2—Thru Dec. 13: *The Terminator.* Opening Dec. 14: *The Cotton Club.*

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *Body Double.*

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—*City Heat.* #2—*Supergirl.*

61st Street and Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. *Falling in Love.*

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*A Love in Germany.* #2—Thru Dec. 15: *A Nos Amours.* Opening Dec. 16: *Man of Flowers.* #3—*Amadeus.*

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Bizet's Carmen.* #2—*Stranger Than Paradise.*

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Dec. 10: *Bob & Carol & Ted & Alice; Breakfast at Tiffany's.* Dec. 11–12: *The Goddess; Frances.* Dec. 13–15: *Let's Make Love; How to Marry a Millionaire.* Dec. 16–17: *The Fortune; Shampoo.*

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*Swann in Love.* #2—*The Brother From Another Planet.*

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—Thru Dec. 13: *Places in the Heart.* Opening Dec. 14: *Dune.* #2—*Beverly Hills Cop.* #3—Thru Dec. 13: *Beverly Hills Cop.* Opening Dec. 14: *The Cotton Club.* #4—*City Heat.*

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—Thru Dec. 13: *Reuben, Reuben; Betrayal.* #2—Thru Dec. 13: *Under Fire; The Year of Living Dangerously.*

95. THALIA—95th St. W. of B'way. 222-3370. Dec. 10: *Jamaica Inn; The Beachcomber.* Dec. 11: *Killer Diller; Showtime at the Apollo.* Dec. 12: *Persona; The Devil's Wanton.* Dec. 13: *Resurrection; The Southerner.* Dec. 14: *It's a Wonderful Life; Mr. Smith Goes to Washington.* Dec. 15: *The Tall Blond Man With One Black Shoe; Such a Gorgeous Kid Like Me.* Dec. 16: *And the Ship Sails On; Fellini: A Director's Notebook.*

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Dec. 10: *The Magician; The Virgin Spring.* Dec. 11: *Ceddo; Xala.* Dec. 12: *Phantom India,* Parts 5–7. Dec. 13: *Signs of Life; Even Dwarfs Started Small.* Dec. 14–20: "The Return of Laurel and Hardy": *Duck Soup* (1927); *You're Darn Tootin'; Double Whoopee; Liberty; Habeas Corpus; Big Business.*

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*Supergirl.* #2—*A Nightmare on Elm Street.* #3—*The Terminator.* #4—*Thief of Hearts; Footloose.*

98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*City Heat.* #2—Thru Dec. 13: *Missing in Action; Uncommon Valor.* Beg. Dec. 14: *The Jackie Chan Connection.*

99. ALPINE—Dyckman St. at B'way. 567-3587. *Don't Open Till Christmas.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: *To Fly,* and *Living Planet.*

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Dec. 12, 8 p.m.: *Life With Father* (1947) by Michael Curtiz.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Dec. 14, 8 p.m.: *A Sentimental Education* (1984) and *The Answering Furrow* (1984) by Marjorie Keller; filmmaker present. Dec. 15, 8 p.m.: *The Wave* (1936) by Paul Strand, and *People of the Cumberland* (1938) by Sidney Meyers and Jay Leyda; 11 p.m.: special benefit, adm. $10: Films (1947–84) by Kenneth Anger; filmmaker present. Dec. 16, 8 p.m.: Films (1981–83) by George Kuchar.

DANCETERIA—30 W. 21st St. 925-8685. Adm. $6. Dec. 16, 7–11 p.m.: "1984 Asian American International Video Festival": new video works by Asian and Asian-American artists.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Dec. 12 at 1, 4:15 & 7:30 p.m.: *Nana* (1926) by Jean Renoir.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. "Mikio Naruse: A Master of the Japanese Cinema." Dec. 14, 7:30 p.m.: *Late Chrysanthemums* (1954). Dec. 15, 2 p.m.: *Lightning* (1952). Dec. 16, 2 p.m.: *A Wanderer's Notebook/Her Lonely Lane* (1962).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm.: Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30 p.m., Fri. at 12:30 & 1:30 p.m.: "Jewish Americana on Television." Thru Dec. 14: Two episodes of *The Goldbergs* (1955). Dec. 16–21: *Hanukkah* (1973) and *A Twig Shall Grow* (1959).

THE KITCHEN—59 Wooster St. 925-3615. Free. Video Viewing Room, Dec. 11–Jan. 5, 1985, Tue.–Sat., 1 p.m.: *Virtual Play: the double monkey wrench in Black's machinery* (1984) by Steve Fagin; 2:30 p.m.: *Der Reise (Le Geant)* (1983) by Michael Klier; 4 p.m.: *En Passant* (1984) by Klier. Video installation, Dec. 16–Jan. 5, 1985, Tue.–Sat., 1–6 p.m.: *Two Fields* by Joe Beirne.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Dec. 13, 8 p.m.: *Everglade City,* video by Matthew Geller. Dec. 15, 8 p.m.: "Hungarian Group Program." Dec. 16, 8 p.m.: New films by members.

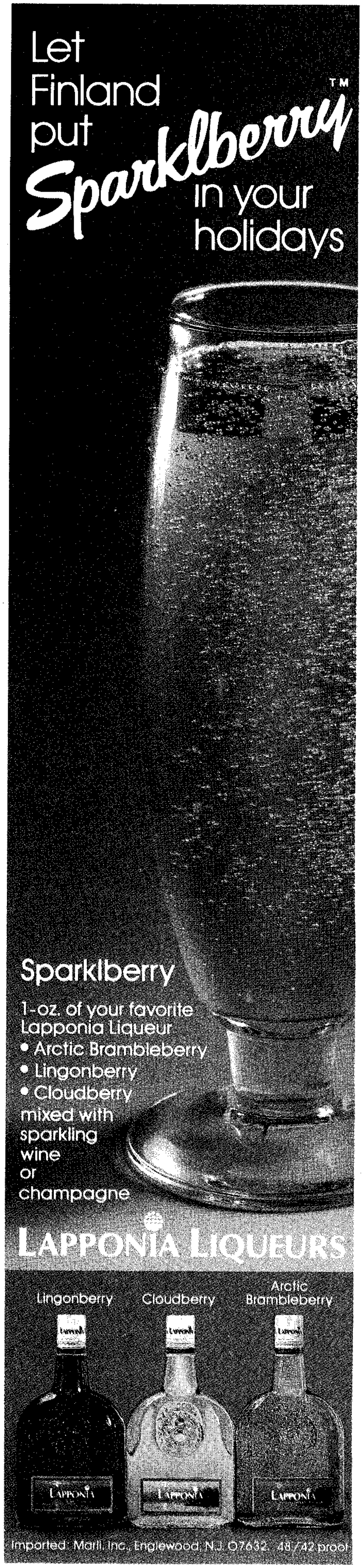
MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Jan. 31, 1985: "A Tribute to Thames Television." Thru Jan. 31, 1985: "Charlie Brown—A Boy for All Seasons: 20 Years on Television."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Jan. 2, 1985 (in the **Video Gallery**): "A Tribute to WNET/-Thirteen Television Laboratory." Dec. 10, 6:30 p.m. (in **Theater 2**): "Video Viewpoints": Laurie Anderson: "TV: Trespassing or an Unsolicited Gift?" Films: **Theater 1**: "British Film": Dec. 10, 2:30 p.m.: *Young Man's Fancy* (1939) by Robert Stevenson; 6 p.m.: *The Proud Valley* (1940) by Pen Tennyson. Dec. 11, 2:30 p.m.: *There Ain't No Justice* (1939) by Pen Tennyson; 6 p.m.: *Four Just Men (The Secret Four)* (1939) by Walter Forde. Dec. 13, 2:30 p.m.: *Sailors Three (Three Cockneyed Sailors)* (1940) by Walter Forde; 6 p.m.: *Convoy* (1940) by Pen Tennyson. Dec. 14, 2:30 p.m.: (See Dec. 13, 6 p.m.); 6 p.m.: *Went the Day Well? (48 Hours)* (1942) by Alberto Cavalcanti. Dec. 15, 2 p.m.: *Turned Out Nice Again* (1941) by Marcel Varnel; 5 p.m.: *The Goose Steps Out* (1942) by Basil Dearden. Dec. 16, 2 p.m.: (See Dec. 14, 6 p.m.); 5 p.m.: *The Foreman Went to France (Somewhere in France)* (1942) by Charles Frend. **Theater 2:** Dec. 11, 3 & 6:30 p.m.: "What's Happening?": *Breaking the Silence: The Generation After the Holocaust* (1984) by Edward A. Mason. Thru Jan. 6, 1985: "Recent Films From West Germany." Dec. 13, 3 p.m.: *The Trouble With Love* (1984) by Helke Sander; 6:30 p.m.: *Final Call* (1984) by Dagmar Hirtz. Dec. 14, 3 p.m.: *Ten Days in Calcutta: A Portrait of Mrinal Sen* (1984) by Reinhard Hauff; 6:30 p.m.: *Kanakerbraut* (1983) by Uwe Schrader. Dec. 15, 2:30 p.m.: *The Olympic Winning Lady* (1983) by Herbert Achternbusch; 5:30 p.m.: *Paso Doble—Dancing out of Line* (1983) by Lothar Lambert. Dec. 16, 2:30 p.m.: *The Wandering Cancer* (1984) by Herbert Achternbusch; 5:30 p.m.: *Fräulein Berlin* (1983) by Lothar Lambert.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens and children $2. Dec. 10, 8 p.m.: *The Discreet Charm of the Bourgeoisie* (1972) by Luis Buñuel. Dec. 11, 8 p.m.: *My Night at Maud's* (1968) by Eric Rohmer. Dec. 12–13 at 8 p.m., Dec. 14–15 at 7:30 & 9:45 p.m., Dec. 16 at 5 & 7:30 p.m.: *Under the Volcano* (1984) by John Huston, with Albert Finney; Dec. 14, 7:30 p.m., in the **Screening Room**: *Beat the Devil* (1954) by John Huston, with Humphrey Bogart.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Dec. 10, 5:30 p.m.: "Forbidden Films": *The Miracle* (1948) by Roberto Rossellini, and *The Silence* (1962) by Ingmar Bergman. Dec. 11, 12 noon: *The Last Meow* (1976) by Bruno Bozzetto, and *The Garden of the Finzi-Continis* (1970) by Vittorio De Sica; 2:30 p.m.: *Kuumba: Simon's New Sound* (1978), *Playing the Thing* (1972), *One Generation Is Not Enough* (1979), and *The Voice in the Fingers* (1975). Dec. 13, 12 noon: *More* (1973) by Mitchell Rose, *Ecology Probe—Planet Earth* (1970), *The City at the End of the Century* (1977), *Ballet Robotique* (1982), and *If You Love This Planet* (1982).

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3. Dec. 13, 7 p.m.: *Before the Revolution* (1964) by Bernardo Bertolucci.



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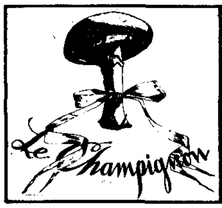

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MOVIES

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10 p.m., Fri.–Sun. at 4 p.m. *Oedipus Rex* (1967) by Pier Paolo Pasolini. Free: Fri.–Sun., 2 p.m.: *Breaking the Silence: The Generation After the Holocaust* (1983) by Edward A. Mason.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. Dec. 15, 2 p.m.: *The Exterminating Angel* (1962) by Luis Buñuel.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Dec. 14–30: "Video Artists Look at TV." Tue. & Sun. at 1:15 p.m., Wed.–Sat. at 12:15 p.m.: Program I: *Birth of an Industry* (1977) by TVTV, *Television Delivers People* (1973) by Richard Serra, *The Selling of New York* (1972) by Nam June Paik, and *Media Burn* (1975) by Ant Farm; Tue. at 2:30 & 6 p.m., Wed.–Sat. at 1:30 p.m., Sun. at 2:30 p.m.: Program II: *Independents Tonite* (1984) by Jack Walworth, and *Face Fear and Fascination* (1983–84) by Tony Cokes; Tue. & Sun. at 4 p.m., Wed.–Sat. at 3 p.m.: Program III: *Race Against Prime Time* (1984) by David Shulman, and *About Media* (1977) by Tony Ramos.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. "Novels Into Film": adm. $8. Dec. 16, 7:30 p.m.: *Ordinary People* (1980) by Robert Redford; discussion with Judith Guest.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—*Beverly Hills Cop.* #2—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Starman.* #3—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *The Cotton Club.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Missing in Action.*

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*A Nightmare on Elm Street.* #2—Thru Dec. 13: *Don't Open Till Christmas.* Beg. Dec. 14: *The Cotton Club.*

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Beverly Hills Cop.* #2—Thru Dec. 13: *Places in the Heart.* Beg. Dec. 14: *Falling in Love.*

105. DALE—W. 231st St. at B'way. 884-5300. #1—*Beverly Hills Cop.* #2—*A Nightmare on Elm Street.*

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*City Heat.* #2—*City Heat.* #3—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Starman.* #4—Thru Dec. 13: *The Terminator.* Beg. Dec. 14: *Dune.*

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—*Beverly Hills Cop.* #2—*City Heat.*

112. LOEWS PARADISE—E. 188th St. at Grand Conc. 367-1288. #1—*2010.* #2—*The Terminator.* #3—*Beverly Hills Cop.* #4—*A Nightmare on Elm Street.*

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. *All of Me.*

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*2010.* #2—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *Starman.* #3—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Dune.* #4—*The Terminator.*

115. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—Thru Dec. 13: *Preppies; Eagle Showdown.* #2—Thru Dec. 13: *A Soldier's Story.* Beg. Dec. 14: *Dune.* #3—*Supergirl.* #4—Thru Dec. 13: *Duel of the Dragons; Revenge of the Drunken Master.* Beg. Dec. 14: *Dune.*

117. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*City Heat.* #2—*City Heat.* #3—Thru Dec. 13: *Silent Night, Deadly Night.* Beg. Dec. 14: *Starman.*

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Beverly Hills Cop.* #2—*A Soldier's Story.* #3—*Missing in Action.* #4—Thru Dec. 13: *The Terminator.* Beg. Dec. 14: *Starman.* #5—*2010.* #6—*A Nightmare on Elm Street.* #7—*Oh, God! You Devil.* #8—*Supergirl.* #9—*City Heat.* #10—*Beverly Hills Cop.*

Brooklyn

(Area Code 718)

201. BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Beverly Hills Cop.* #2—*2010.* #3—*City Heat.* #4—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Dune.* #5—*A Nightmare on Elm Street.*

202. BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*The Terminator.* #2—*Supergirl.*

203. BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *The Cotton Club.* #2—*The Terminator.*

205. BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Beverly Hills Cop.* #2—*2010.* #3—*Beverly Hills Cop.*

206. BENSONHURST-MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*City Heat.* #2—*City Heat.* #3—*A Soldier's Story.* #4—*Supergirl.*

208. BOROUGH PARK-WALKER—18th Ave. at 64th St. 232-4500. Beg. Dec. 14: *Starman.*

210. BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Beverly Hills Cop.* #2—*Beverly Hills Cop.* #3—*City Heat.* #4—*2010.* #5—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Dune.* #6—Thru Dec. 13: *The Terminator.* Beg. Dec. 14: *The Cotton Club.*

211. BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange. 596-7070. #1—Thru Dec. 13: *Amadeus.* Beg. Dec. 14: *Falling in Love.* #2—*City Heat.*

212. CANARSIE-TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Dune.* #2—*Places in the Heart.* #3—Thru Dec. 13: *The Karate Kid.* Beg. Dec. 14: *Starman.*

213. COBBLE HILL-TWIN—Court St. at Butler. 596-9113. #1—*A Soldier's Story.* #2—*2010.*

214. DOWNTOWN BROOKLYN-DUFFIELD—Duffield St. at Fulton. 624-3591. #1—*City Heat.* #2—*Supergirl.*

215. DOWNTOWN BROOKLYN-LOEWS METROPOLITAN—Fulton St. at Jay. 875-4024. #1—*Beverly Hills Cop.* #2—*Beverly Hills Cop.* #3—*The Terminator.* #4—*A Nightmare on Elm Street.*

220. FLATBUSH-RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*City Heat.* #2—*Beverly Hills Cop.* #3—Thru Dec. 13: *A Nightmare on Elm Street.* Beg. Dec. 14: *Dune.* #4—Thru Dec. 13: *The Terminator; First Blood.* Beg. Dec. 14: *The Cotton Club.*

223. FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Beverly Hills Cop.* #2—*Beverly Hills Cop.*

225. FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Supergirl.* #2—*City Heat.* #3—*City Heat.* #4—*2010.*

228. GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Dec. 13: *A Nightmare on Elm Street; Evil Dead.*

231. MIDWOOD-AVENUE U—At E. 16th St. 336-1234. #1—Thru Dec. 13: *Thief of Hearts.* Beg. Dec. 14: *Missing in Action.* #2—Thru Dec. 13: *Body Double.*

234. MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*A Soldier's Story.* #2—Thru Dec. 13: *Preppies.* #3—Thru Dec. 13: *Night of the Comet; Hot Moves.* #4—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Starman.* #5—Thru Dec. 13: *A Nightmare on Elm Street.* Beg. Dec. 14: *Falling in Love.*

235. MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Dec. 11: *Kuni Lemel in Tel Aviv.* Beg. Dec. 12: *The Woman in Red.*

236. PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Dec. 13: *Places in the Heart.* #2—Thru Dec. 13: *Country.*

237. RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—*City Heat.* #2—*Beverly Hills Cop.* #3—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Starman.*

Staten Island

(Area Code 718)

300. ELTINGVILLE-AMBOY— 356-3800. #1—*Supergirl.* #2—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *Falling in Love.*

303. NEW DORP-HYLAN— 351-6601. #1—*Beverly Hills Cop.* #2—Thru Dec. 13: *Beverly Hills Cop.* Beg. Dec. 14: *Starman.*

304. NEW DORP-LANE— 351-2110. Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *The Cotton Club.*

305. NEW DORP-RAE— 979-0444. #1—*City Heat.* #2—*The Terminator.* #3—*Supergirl.*

306. NEW DORP-RKO FOX PLAZA— 987-6800. #1—*A Nightmare on Elm Street.* #2—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *Dune.*

307. NEW SPRINGVILLE-ISLAND— 761-6666. #1—*Missing in Action.* #2—*The Terminator.*

308. NEW SPRINGVILLE-RKO RICHMOND— 761-3103. *2010.*

Queens

(Area Code 718)

401. ASTORIA-UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*City Heat.* #2—*City Heat.* #3—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Starman.* #4—Thru Dec. 13: *The Terminator.* Beg. Dec. 14 (tent.): *Dune.*

402. BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*City Heat.* #2—*2010.*

403. BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*A Soldier's Story.* #2—*Supergirl.* #3—Thru Dec. 13: *Places in the Heart.* Beg. Dec. 14: *Dune.* #4—Thru Dec. 13: *All of Me.* Beg. Dec. 14: *Dune.*

406. CORONA-PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Dec. 13: *Teachers; The Final Option.* Beg. Dec. 14: *A Nightmare on Elm Street; Evil Dead.*

407. DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—Thru Dec. 13: *The Terminator.* Beg. Dec. 14: *The Cotton Club.* #2—*Amadeus.* #3—*The Little Drummer Girl.* #4—Thru Dec. 13: *A Nightmare on Elm Street.* Beg. Dec. 14: *Dune.* #5—*Preppies.* #6—*Missing in Action.* #7—*Night of the Comet.*

408. ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Beverly Hills Cop.* #2—*The Terminator.*

410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *The Cotton Club.* #2—*A Nightmare on Elm Street.* #3—Thru Dec. 13: *The Terminator.* Beg. Dec. 14: *Dune.* #4—Thru Dec. 13: *Don't Open Till Christmas.* Beg. Dec. 14: *Starman.*

411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Beverly Hills Cop.* #2—*Supergirl.* #3—*A Nightmare on Elm Street.*

412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*City Heat.* #2—*City Heat.* #3—*A Soldier's Story.*

413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Missing in Action.* #2—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *The Cotton Club.* #3—*The Terminator.* #4—Thru Dec. 13: *Ghostbusters.* Beg. Dec. 14: *Starman.*

414. FLUSHING-UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*2010.* #2—*A Soldier's Story.*

416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Dec. 13: *The Little Drummer Girl.* #2—Thru Dec. 13: *Body Double.*

417. FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*A Soldier's Story.* #2—*Preppies.*

419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *A Nightmare on Elm Street.*

420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*City Heat.* #2—*City Heat.* #3—*Supergirl.* #4—*Missing in Action.*

422. FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Dec. 13: *No Small Affair.* Beg. Dec. 14: *The Cotton Club.* #2—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Starman.* #3—Thru Dec. 13: *A Soldier's Story.* Beg. Dec. 14: *Falling in Love.* #4—*The Terminator.* #5—Thru Dec. 13: *Hot Moves.* Beg. Dec. 14: *Dune.*

423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Beverly Hills Cop.* #2—*Supergirl.*

424. GLEN OAKS-RKO—Union Tpke. at 255th St. 347-7777. *Supergirl.*

426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Beverly Hills Cop.* #2—*The Terminator.* #3—Thru Dec. 13: *A Soldier's Story.* Beg. Dec. 14: *The Cotton Club.*

427. JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Dec. 13: *Preppies.* #2—Thru Dec. 13: *Don't Open Till Christmas.* Beg. Dec. 14: *Dune.*

428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Supergirl.* #2—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Starman.* #3—*City Heat.*

433. JAMAICA-ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. *Beverly Hills Cop; A Christmas Story.*

436. KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Dec. 13: *The Little Drummer Girl; Zelig.* Beg. Dec. 14 (tent.): *Oh, God! You Devil; Irreconcilable Differences.*

438. MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Dec. 13: *Hot Moves; Jungle Warriors.*

439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*City Heat.* #2—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Starman.*

442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Dec. 13: *Teachers; Making the Grade.*

443. REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Ghostbusters.* #2—*Teachers.* #3—*Don't Open Till Christmas.*

445. RICHMOND HILL-LEFFERTS—Liberty Ave. at 122nd. St. 843-8240. Program unavailable.

447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Starman.* #2—*Missing in Action.*

448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*2010.* #2—Thru Dec. 13: *A Nightmare on Elm Street.* Beg. Dec. 14: *Starman.*

450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Beverly Hills Cop.* #2—Thru Dec. 13: *Beverly Hills Cop.* Beg. Dec. 14: *Falling in Love.*

451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Dec. 13: *Body Double; Blow Out.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN-GRAND AVENUE— 223-2323. #1—Thru Dec. 13: *A Soldier's Story.* Beg. Dec. 14: *The Cotton Club.* #2—Thru Dec. 13: *The Terminator.* Beg. Dec. 14: *Starman.*

501. BALDWIN-RKO— 223-9230. *Supergirl.*

502. BELLEROSE-RKO— 775-1351. Thru Dec. 11: *Irreconcilable Differences.* Beg. Dec. 12: *Teachers.*

504. BELLMORE-MOVIES— 785-4486. Thru Dec. 13: *Body Double.*

505. BELLMORE-PLAYHOUSE— 783-0088. Program unavailable.

511. EAST MEADOW-FLICK— 794-8008. #1—Thru Dec. 13: *Places in the Heart.* #2, #3 & #4—Program unavailable.

512. EAST MEADOW-MEADOWBROOK— 731-2423. #1—*City Heat.* #2—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Starman.* #3—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *Dune.* #4—*A Soldier's Story.*

514. ELMONT-ARGO— 437-0356. Program unavailable.

517. FLORAL PARK-RKO FLORAL— 352-2280. Thru Dec. 13: *Missing in Action.*

518. FRANKLIN SQUARE-FRANLKIN— 775-3257. #1—*2010.* #2—Thru Dec. 13: *A Nightmare on Elm Street.* Beg. Dec. 14: *Dune.*

519. GARDEN CITY-RKO ROOSEVELT FIELD— 741-4007. #1—*Beverly Hills Cop.* #2—*Beverly Hills Cop.* #3—*City Heat.*

521. GARDEN CITY PARK-RKO PARK EAST— 741-8484. *A Soldier's Story.*

523. GREAT NECK-SQUIRE— 466-2020. #1—*City Heat.* #2—*City Heat.* #3—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Dune.*

524. HEWLETT-RKO— 791-6768. Thru Dec. 11: *Irreconcilable Differences.* Beg. Dec. 12: *Teachers.*

526. HICKSVILLE-HICKSVILLE— 931-0749. #1—*Missing in Action.* #2—*Preppies.*

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528. **HICKSVILLE-MID-PLAZA**— 433-2400. #1—Beg. Dec. 14: *Starman.* #2—Beg. Dec. 14: *Dune.*

529. **LAWRENCE-RKO**— 371-0203. #1—Thru Dec. 13: *A Soldier's Story.* Beg. Dec. 14: *Falling in Love.* #2—*A Nightmare on Elm Street.* #3—*Beverly Hills Cop.*

530. **LEVITTOWN-LEVITTOWN**— 731-0516. #1—Thru Dec. 13: *The Karate Kid.* Beg. Dec. 14: *The Little Drummer Girl.* #2—*Country.*

531. **LEVITTOWN-LOEWS NASSAU**— 731-5400. #1—*Beverly Hills Cop.* #2—*2010.* #3—*Supergirl.* #4—*A Nightmare on Elm Street.* #5—*Falling in Love.* #6—*The Terminator.*

532. **LONG BEACH-LIDO**— 432-0056. Thru Dec. 13: *Jungle Warriors; Hot Moves.* Beg. Dec. 14: *Missing in Action.*

533. **LYNBROOK-LYNBROOK**— 593-1033. #1—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *The Cotton Club.* #2—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *Starman.* #3—Thru Dec. 13: *Amadeus.* Beg. Dec. 14: *Dune.* #4—*Missing in Action.*

534. **LYNBROOK-STUDIO ONE**— 599-1444. Program unavailable.

535. **MALVERNE-TWIN**— 599-6966. #1—*The Little Drummer Girl.* #2—*Country.*

536. **MANHASSET-MANHASSET**— 627-7887. #1—Thru Dec. 13: *Places in the Heart.* Beg. Dec. 14: *Starman.* #2—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *Falling in Love.* #3—*No Small Affair.*

537. **MANHASSET-RKO CINEMA**— 627-1300. *Beverly Hills Cop.*

540. **MASSAPEQUA-PEQUA**— 799-6464. *Beverly Hills Cop.*

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL**— 795-2244. #1—*Oh, God! You Devil.* #2—*The Terminator.* #3—*A Soldier's Story.* #4—Thru Dec. 13: *All of Me.* Beg. Dec. 14: *Starman.* #5—*Indiana Jones and the Temple of Doom.* #6—*Supergirl.* #7—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *The Cotton Club.* #8—*City Heat.* #9—*City Heat.*

543. **MERRICK-TWIN**— 546-1271. #1—*2010.* #2—*City Heat.*

544. **MERRICK-MALL**— 523-4424. Program unavailable.

545. **NEW HYDE PARK-HERRICKS**— 747-0555. #1—Thru Dec. 13: *Amadeus.* Beg. Dec. 14: *The Cotton Club.* #2—Thru Dec. 13: *The Terminator.* Beg. Dec. 14: *Starman.*

547. **OCEANSIDE-OCEANSIDE**— 536-7565. #1—Thru Dec. 13: *All of Me.* #2—Thru Dec. 13: *Places in the Heart.*

550. **PLAINVIEW-OLD COUNTRY**— 931-4242. #1—Thru Dec. 13: *A Soldier's Story.* Beg. Dec. 14: *The Cotton Club.* #2—*Amadeus.*

551. **PLAINVIEW-RKO MORTON VILLAGE**— 938-2323. *2010.*

552. **PLAINVIEW-RKO TWIN**— 931-1333. #1—Thru Dec. 13: *Beverly Hills Cop.* Beg. Dec. 14: *Falling in Love.* #2—*Beverly Hills Cop.*

554. **PORT WASHINGTON-MOVIES**— 944-6200. #1—*The Terminator.* #2—Thru Dec. 13: *Country.* Beg. Dec. 14: *The Cotton Club.* #3—*Amadeus.*

557. **ROCKVILLE CENTRE-RKO FANTASY**— 764-8000. *2010.*

558. **ROCKVILLE CENTRE-RKO TWIN**— 678-3121. #1—*City Heat.* #2—*City Heat.*

559. **ROSLYN-ROSLYN**— 621-8488. #1—*2010.* #2—*A Soldier's Story.*

561. **SYOSSET-SYOSSET**— 921-5810. #1—*City Heat.* #2—*City Heat.* #3—*Places in the Heart.*

562. **SYOSSET-UA CINEMA 150**— 364-0700. Thru Dec. 13: *Supergirl.* Beg. Dec. 14 (tent.): *Amadeus.*

566. **VALLEY STREAM-RKO GREEN ACRES**— 561-2100. #1—*Places in the Heart.* #2—Thru Dec. 13: *Preppies.* #3—*Supergirl.*

567. **VALLEY STREAM-SUNRISE**— 825-5700. #1—*City Heat.* #2—Thru Dec. 13: *The Terminator.* Beg. Dec. 14: *Starman.* #3—*A Nightmare on Elm Street.* #4—*Missing in Action.* #5—*2010.* #6—*Beverly Hills Cop.* #7—*Falling in Love.* #8—*Oh, God! You Devil.* #9—*A Soldier's Story.* #10—*Beverly Hills Cop.*

571. **WANTAGH-RKO**— 781-6969. Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Dune.*

573. **WESTBURY-DRIVE-IN**— 334-3400. #1—*Beverly Hills Cop.* #2—*City Heat.* #3—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Starman.*

574. **WESTBURY-WESTBURY**— 333-1911. #1—Thru Dec. 13: *Repo Man.* #2—*Bizet's Carmen.*

Suffolk County

601. **BABYLON-BABYLON**— 669-3399. #1—Beg. Dec. 14: *Starman.* #2—Beg. Dec. 14: *Starman.* #3—Beg. Dec. 14: *Dune.*

602. **BABYLON-RKO**— 669-0700. #1—*A Nightmare on Elm Street.* #2—Thru Dec. 13: *Preppies.*

603. **BABYLON-SOUTH BAY**— 587-7676. #1—*Beverly Hills Cop.* #2—*Missing in Action.* #3—Thru Dec. 13: *Amadeus.* Beg. Dec. 14: *Falling in Love.*

606. **BAY SHORE-LOEWS SOUTH SHORE MALL**— 666-4000. #1—*City Heat.* #2—*2010.*

612. **CENTER MORICHES-CENTER**— 878-2100. Thru Dec. 13: *Country.*

616. **COMMACK-MULTIPLEX**— 462-6953. #1—*Beverly Hills Cop.* #2—*Beverly Hills Cop.* #3—*Oh, God! You Devil.* #4—*A Nightmare on Elm Street.* #5—*2010.* #6—*The Terminator.* #7—Thru Dec. 13: *No Small Affair.* Beg. Dec. 14: *Starman.* #8—*Missing in Action.* #9—*Supergirl.* #10—*City Heat.*

617. **COMMACK-RKO**— 499-4545. #1—*A Soldier's Story.* #2—Thru Dec. 13: *Preppies.*

621. **CORAM-PINE**— 698-6442. #1—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Starman.* #2—*The Terminator.*

625. **EAST HAMPTON-CINEMAS**— 324-0448. #1—*City Heat.* #2—*Supergirl.* #3—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *The Cotton Club.* #4—Thru Dec. 13: *Places in the Heart.* Beg. Dec. 14: *Dune.* #5—Thru Dec. 13: *The Terminator.* Beg. Dec. 14: *Falling in Love.*

627. **EAST SETAUKET-RKO FOX**— 473-2400. *Supergirl.*

628. **ELWOOD-ELWOOD**— 499-7800. #1—*Beverly Hills Cop.* #2—Thru Dec. 13: *The Karate Kid.* Beg. Dec. 14: *Starman.*

632. **HUNTINGTON-RKO SHORE**— 421-5200. #1—*Beverly Hills Cop.* #2—*2010.* #3—*Supergirl.* #4—*A Soldier's Story.*

633. **HUNTINGTON-RKO WHITMAN**— 423-1300. *City Heat.*

634. **HUNTINGTON-RKO YORK**— 421-3911. Thru Dec. 13: *Places in the Heart.* Beg. Dec. 14: *Dune.*

635. **ISLIP-ISLIP**— 581-5200. #1—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Dune.* #2—*Supergirl.* #3—*Places in the Heart.*

637. **LAKE GROVE-RKO SMITH HAVEN MALL**— 724-9550. *A Soldier's Story.*

638. **LAKE RONKONKOMA-LAKESIDE**— 981-7100. Program unavailable.

639. **LINDENHURST-LINDENHURST**— 888-5400. Thru Dec. 13: *The Karate Kid.* Beg. Dec. 14: *All of Me.*

640. **MATTITUCK-MATTITUCK**— 298-4405. #1—*2010.* #2—Thru Dec. 13: *Places in the Heart.* Beg. Dec. 14: *Starman.* #3—*The Terminator.*

643. **NORTH BABYLON-NORTH BABYLON**— 667-2495. #1—*The Terminator.* #2—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *The Cotton Club.*

648. **PATCHOGUE-TRIPLEX**— 475-0601. #1—*Beverly Hills Cop.* #2—*Beverly Hills Cop.* #3—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Starman.*

649. **PATCHOGUE-RKO PLAZA**— 475-5225. #1—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *Dune.* #2—*A Nightmare on Elm Street.*

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**— 363-7200. Thru Dec. 13: *The Terminator.* Beg. Dec. 14: *The Cotton Club.* **OUTDOOR**—Thru Dec. 13: *Hot Moves; Jungle Warriors; The House Where Death Lives.* Beg. Dec. 14: *The Terminator.*

651. **PATCHOGUE-SUNWAVE**— 475-7766. #1—*City Heat.* #2—*Missing in Action.*

653. **PORT JEFFERSON-MINI EAST**— 928-6555. Thru Dec. 13: *Teachers.* Beg. Dec. 14: *Dune.* **WEST**—*City Heat.*

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN**— 473-1200. Thru Dec. 11: *Irreconcilable Differences.* Beg. Dec. 12: *Teachers.*

655. **RIVERHEAD-SUFFOLK**— 727-3133. *Missing in Action.*

657. **SAG HARBOR-SAG HARBOR**— 725-0010. Thru Dec. 13: *Life Is a Bed of Roses.* Beg. Dec. 14: *Amadeus.*

658. **SAYVILLE-SAYVILLE**— 589-0232. #1—Thru Dec. 13: *Amadeus.* Beg. Dec. 14: *Starman.* #2—*Places in the Heart.* #3—*2010.*

662. **SMITHTOWN-SMITHTOWN**— 265-1551. *Missing in Action.*

663. **SOUTHAMPTON-SOUTHAMPTON**— 283-1300. #1—*Beverly Hills Cop.* #2—*2010.* #3—Thru Dec. 13: *Amadeus.* Beg. Dec. 14: *Starman.*

664. **STONY BROOK-LOEWS**— 751-2300. #1—*Beverly Hills Cop.* #2—*Beverly Hills Cop.* #3—*2010.*

666. **WEST ISLIP-TWIN**— 669-2626. #1—Thru Dec. 13: *The Little Drummer Girl.* Beg. Dec. 14: *Body Double.* #2—Thru Dec. 13: *All of Me.* Beg. Dec. 14: *Missing in Action.*

667. **WESTHAMPTON-HAMPTON ARTS**— 288-2600. #1—*Beverly Hills Cop.* #2—*Oh, God! You Devil.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**— 234-7300. #1—Thru Dec. 13: *The Little Drummer Girl.* Beg. Dec. 14: *Starman.* #2—Thru Dec. 13: *Amadeus.* Beg. Dec. 14: *Falling in Love.*

701. **BEDFORD VILLAGE-CINEMA 22**— 234-9577. *Beverly Hills Cop.*

702. **BRONXVILLE-BRONXVILLE**— 961-4030. #1—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Starman.* #2—*Places in the Heart.* #3—Thru Dec. 13: *A Soldier's Story.* Beg. Dec. 14: *Starman.*

705. **GREENBURGH-CINEMA 100**— 946-4680. #1—Thru Dec. 13: *Places in the Heart.* Beg. Dec. 14: *The Cotton Club.* #2—*Supergirl.*

707. **HARRISON-SILVER SCREEN**— 835-2961. Dec. 10–12: *Careful He Might Hear You.* Reopens Dec. 20.

708. **HARTSDALE-CINEMA**— 428-2200. #1—*Beverly Hills Cop.* #2—Thru Dec. 13: *Beverly Hills Cop.* Beg. Dec. 14: *Starman.* #3—Thru Dec. 13: *Oh, God! You Devil.* #4—Thru Dec. 13: *A Soldier's Story.*

710. **MAMARONECK-PLAYHOUSE**— 698-2200. #1—Thru Dec. 13: *City Heat.* Beg. Dec. 14: *Dune.* #2—*City Heat.* #3—Thru Dec. 13: *A Soldier's Story.* Beg. Dec. 14: *Starman.* #4—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Starman.*

711. **MOUNT KISCO-MOUNT KISCO**— 666-6900. #1—*City Heat.* #2—Thru Dec. 13: *A Soldier's Story.*

712. **MOUNT VERNON-PARKWAY**— 664-3311. Thru Dec. 13: *The Little Drummer Girl.* Beg. Dec. 14: *Country.*

714. **NEW ROCHELLE-RKO PROCTORS**— 632-1100. #1—*City Heat.* #2—*A Nightmare on Elm Street.* #3—*A Soldier's Story.* #4—Thru Dec. 13: *The Terminator.* Beg. Dec. 14: *Dune.* #5—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *The Cotton Club.* #6—*Supergirl.* #7—*Beverly Hills Cop.*

715. **NEW ROCHELLE-TOWN**— 632-4000. *2010.*

716. **OSSINING-ARCADIAN**— 941-5200. #1—*City Heat.* #2—*The Terminator.* #3—Beg. Dec. 14: *Dune.*

717. **PEEKSKILL-BEACH**— 737-6262. #1—*2010.* #2—*Amadeus.* #3—Thru Dec. 13: *The Terminator.* Beg. Dec. 14: *The Cotton Club.* #4—*A Soldier's Story.*

719. **PEEKSKILL-WESTCHESTER MALL**— 528-8822. #1—*Beverly Hills Cop.* #2—*Beverly Hills Cop.* #3—*City Heat.* #4—Thru Dec. 13: *City Heat.* Beg. Dec. 14: *Starman.*

720. **PELHAM-PICTURE HOUSE**— 738-3160. Thru Dec. 13: *Country.*

721. **PLEASANTVILLE-ROME**— 769-0720. #1—*2010.* #2—*Beverly Hills Cop.*

722. **RYE-RYE RIDGE**— 939-8177. #1—*Beverly Hills Cop.* #2—*2010.*

723. **SCARSDALE-FINE ARTS**— 723-6699. Thru Dec. 13: *Swann in Love.* Beg. Dec. 14: *Falling in Love.*

724. **SCARSDALE-PLAZA**— 725-0078. Thru Dec. 13: *Country.* Beg. Dec. 14: *Places in the Heart.*

727. **WHITE PLAINS-GALLERIA**— 997-8198. #1—*City Heat.* #2—Thru Dec. 13: *The Terminator.*

730. **YONKERS-CENTRAL PLAZA**— 793-3232. #1—*2010.* #2—*2010.*

731. **YONKERS-KENT**— 237-3440. #1—Thru Dec. 13: *Preppies.* #2—Thru Dec. 13 (tent.): *The Little Drummer Girl; American Dreamer.*

732. **YONKERS-MOVIELAND**— 793-0002. #1—*Beverly Hills Cop.* #2—*City Heat.* #3—*Amadeus.* #4—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Dune.*

733. **YONKERS-PARK HILL**— 969-4477. #1—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Starman.* #2—Thru Dec. 13: *Ghostbusters.* Beg. Dec. 14: *The Cotton*

Club. #3—*Missing in Action; Don't Open Till Christmas.*

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Dune.* #2—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *The Terminator.*

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. Beg. Dec. 14: *Dune.*

745. NANUET-THE MOVIES— 623-0211. #1—Thru Dec. 13: *A Nightmare on Elm Street.* Beg. Dec. 14: *Starman.* #2—*A Soldier's Story.* #3—*The Terminator.* #4—*Supergirl.* #5—*2010.*

746. NEW CITY-TOWN— 634-5100. #1—*Beverly Hills Cop.* #2—*2010.*

747. NEW CITY-UA CINEMA 304— 634-8200. #1—*City Heat.* #2—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Starman.*

748. NYACK-CINEMA EAST— 358-6631. Thru Dec. 13: *All of Me.* Beg. Dec. 14: *Falling in Love.*

751. PEARL RIVER-CENTRAL— 735-2530. *Beverly Hills Cop.*

752. PEARL RIVER-PEARL RIVER— 735-6500. *A Christmas Story.*

754. SPRING VALLEY-CINEMA 45— 352-1445. *Amadeus.*

755. SPRING VALLEY-PIX— 425-6902. #1—*Places in the Heart.* #2—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Falling in Love.*

756. STONY POINT-9 W CINEMA— 942-0303. Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Firstborn.*

759. WEST HAVERSTRAW-PLAZA— 947-2220. Beg. Dec. 14: *The Cotton Club.*

Connecticut

(Area Code 203)
Fairfield County

772. BRIDGEPORT-RKO MERRITT— 372-3013. #1—Thru Dec. 13: *Preppies.* #2—*Beverly Hills Cop.*

773. BROOKFIELD-FINE ARTS— 775-0070. #1—Thru Dec. 13: *Teachers.* Beg. Dec. 14: *Dune.* #2—*The Terminator.*

774. DANBURY-CINE— 743-2200. #1—*2010.* #2—*Oh, God! You Devil.* #3—*Amadeus.*

775. DANBURY-CINEMA— 748-2923. #1—*Falling in Love.* #2—*Beverly Hills Cop.*

777. DANBURY-PALACE— 748-7496. #1—*City Heat.* #2—*Missing in Action.* #3—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *The Cotton Club.*

778. DARIEN-PLAYHOUSE— 655-0100. *Falling in Love.*

779. FAIRFIELD-COMMUNITY— 255-6555. #1—*Beverly Hills Cop.* #2—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Runaway.*

780. FAIRFIELD-COUNTY— 334-1411. *The Terminator.*

781. GREENWICH-CINEMA— 869-6030. #1—Thru Dec. 13: *Country.* Beg. Dec. 14: *Dune.* #2—*Places in the Heart.*

782. GREENWICH-PLAZA— 869-4030. #1—*Falling in Love.* #2—*Amadeus.* #3—Thru Dec. 13: *A Soldier's Story.* Beg. Dec. 14: *Starman.*

784. NORWALK-CINEMA— 838-4504. #1—*Beverly Hills Cop.* #2—Thru Dec. 13: *The Terminator.* Beg. Dec. 14: *Dune.*

785. NORWALK-NORWALK— 866-9202. Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *The Cotton Club.*

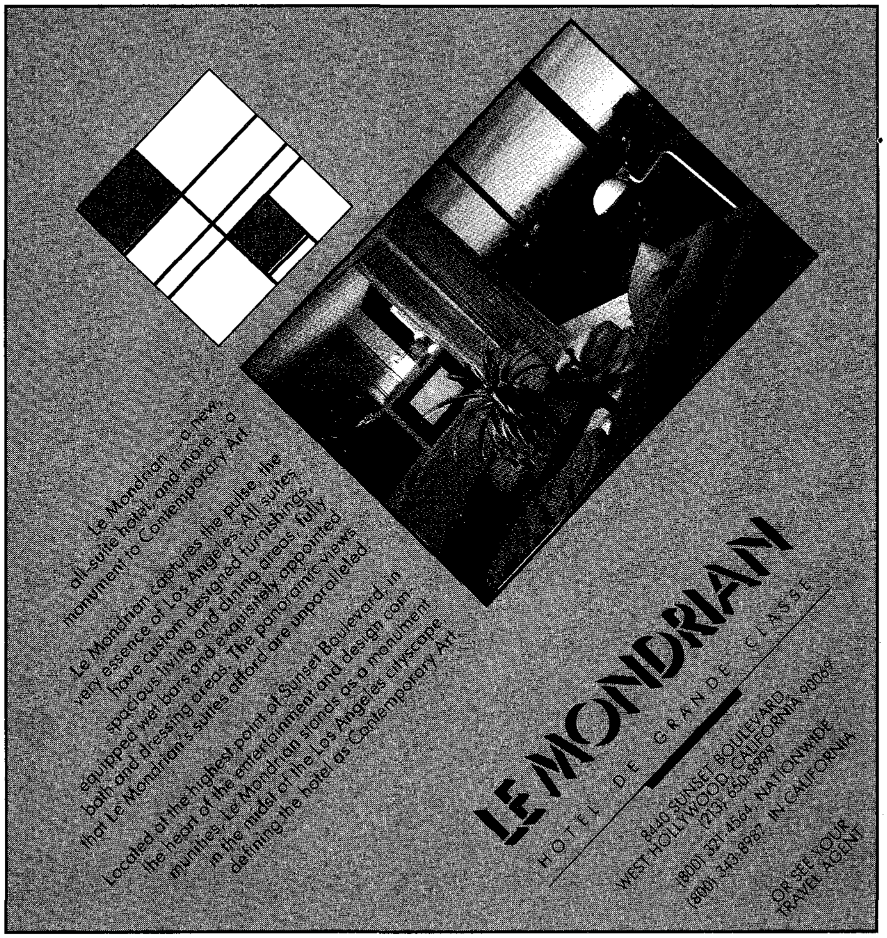
789. SPRINGDALE-STATE— 325-0250. Program unavailable.

790. STAMFORD-AVON— 324-9205. #1—*City Heat.* #2—*Missing in Action.*

791. STAMFORD-CINEMA— 324-3100. #1—*Beverly Hills Cop.* #2—Thru Dec. 13: *Oh, God! You Devil.* Beg. Dec. 14: *Runaway.* #3—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *The Cotton Club.*

792. STAMFORD-PARK PLACE— 323-1600. #1—Thru Dec. 13: *Under the Volcano.* Beg. Dec. 14: *Life Is a Bed of Roses.* #2—Thru Dec. 13: *Mike's Murder.* Beg. Dec. 14 (tent.): *Amadeus.*

793. STAMFORD-RIDGEWAY— 323-5000. #1—*2010.* #2—*The Terminator.*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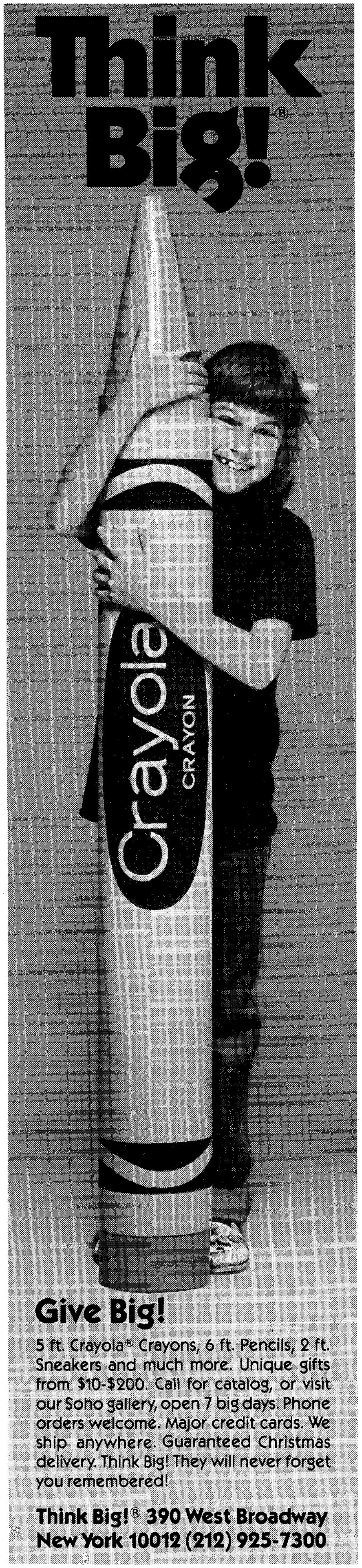

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794. **TRUMBULL-TRANS-LUX—** 374-0462. #1—*2010.* #2—*City Heat.* #3—Thru Dec. 13: *Oh, God! You Devil.* Beg. Dec. 14: *Starman.*

795. **WESTPORT-FINE ARTS—** 227-3324. #1—*Amadeus.* #2—*2010.* #3—227-9619. Thru Dec. 13: *Places in the Heart.* Beg. Dec. 14: *Starman.* #4—226-6666. *City Heat.*

796. **WESTPORT-POST—** 227-0500. *Falling in Love.*

798. **WILTON-CINEMA—** 762-5678. *A Soldier's Story.*

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN—** 997-6873. #1—*City Heat.* #2—*Beverly Hills Cop.* #3—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Dune.*

801. **HARRISON-WARNER—** 482-8550. #1—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *The Cotton Club.* #2—Thru Dec. 13: *Thief of Hearts.* Beg. Dec. 14: *Starman.*

803. **JERSEY CITY-HUDSON PLAZA—** 433-1100. #1—Thru Dec. 13: *All of Me.* #2—Thru Dec. 13: *A Soldier's Story.*

804. **JERSEY CITY-LOEWS—** 653-4600. #1—*Beverly Hills Cop.* #2—*2010.* #3—*A Nightmare on Elm Street.*

805. **JERSEY CITY-STATE—** 653-5200. #1—*City Heat.* #2—*Supergirl.* #3—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *Dune.* #4—Thru Dec. 13: *Missing in Action; Hot Moves.* Beg. Dec. 14: *Starman.*

806. **SECAUCUS-LOEWS HARMON COVE—** 866-1000. #1—*City Heat.* #2—*Missing in Action.* #3—*Oh, God! You Devil.* #4—*City Heat.*

807. **SECAUCUS-LOEWS MEADOW—** 866-6161. #1—*2010.* #2—*Beverly Hills Cop.* #3—*The Terminator.* #4—*Supergirl.* #5—*A Nightmare on Elm Street.* #6—*Beverly Hills Cop.*

809. **WEST NEW YORK-MAYFAIR—** 865-2010. Thru Dec. 13: *Terror in the Aisles; Scarface* (1983). Beg. Dec. 14: *Missing in Action.*

Essex County

810. **BLOOMFIELD-CENTER—** 748-7900. *A Soldier's Story.*

811. **BLOOMFIELD-RKO ROYAL—** 748-3555. #1—*Beverly Hills Cop.* #2—*City Heat.*

813. **CEDAR GROVE-CINEMA 23—** 239-1462. Beg. Dec. 14: *Starman.*

817. **LIVINGSTON-COLONY—** 992-0800. *Places in the Heart.*

818. **MAPLEWOOD-MAPLEWOOD—** 763-3100. *A Soldier's Story.*

819. **MILLBURN-RKO—** 376-0800. #1—*2010.* #2—Thru Dec. 13: *2010.* Beg. Dec. 14: *Dune.*

821. **MONTCLAIR-CLARIDGE—** 746-5564. #1—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Dune.* #2—*2010.* #3—Thru Dec. 13: *The Little Drummer Girl.* Beg. Dec. 14: *Falling in Love.*

822. **MONTCLAIR-WELLMONT—** 783-9500. #1—*Silent Night, Deadly Night.* #2—*The Terminator.* #3—*Purple Rain.*

823. **NEWARK-DRIVE-IN—** 344-2800. Blue—*A Nightmare on Elm Street; Missing in Action.* Red—*Beverly Hills Cop; Best Defense.* Green—*City Heat; Tightrope.*

825. **NUTLEY-FRANKLIN—** 667-1777. #1—*2010.* #2—Thru Dec. 13: *A Nightmare on Elm Street.* Beg. Dec. 14 (tent.): *Starman.* #3—*Supergirl.*

827. **UPPER MONTCLAIR-BELLEVUE—** 744-1455. #1—Thru Dec. 13: *Places in the Heart.* Beg. Dec. 14: *The Cotton Club.* #2—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Runaway.* #3—Thru Dec. 13: *Amadeus.* Beg. Dec. 14: *Runaway.*

828. **VERONA-VERONA—** 239-0880. *A Soldier's Story.*

830. **WEST ORANGE-ESSEX GREEN—** 731-7755. #1—*Beverly Hills Cop.* #2—*City Heat.* #3—*City Heat.*

Union County

840. **BERKELEY HEIGHTS-BERKELEY—** 464-8888. Thru Dec. 13: *The Little Drummer Girl.*

841. **CRANFORD-RKO—** 276-9120. #1—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *Falling in Love.* #2—*2010.*

842. **ELIZABETH-ELMORA—** 352-3483. Thru Dec. 13: *Ghostbusters.* Beg. Dec. 14: *Starman.*

846. **LINDEN-TWIN—** 925-9787. #1—*2010.* #2—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Dune.*

848. **ROSELLE PARK-PARK—** 245-0358. *Country.*

849. **SUMMIT-STRAND—** 273-3900. Thru Dec. 13: *Repo Man.* Beg. Dec. 14: *The Cotton Club.*

851. **UNION-FIVE POINTS—** 964-3466. *City Heat.*

852. **UNION-LOST PICTURE SHOW—** 964-4497. Thru Dec. 13: *The Brother From Another Planet.*

854. **UNION-RKO—** 686-4373. #1—*A Soldier's Story.* #2—*Beverly Hills Cop.*

857. **WESTFIELD-RIALTO—** 232-1288. #1—Thru Dec. 13: *Supergirl.* Beg. Dec. 14: *Dune.* #2—*Places in the Heart.* #3—Thru Dec. 13: *Missing in Action.* Beg. Dec. 14: *Starman.*

858. **WESTFIELD-TWIN—** 654-4720. #1—*Amadeus.* #2—*The Terminator.*

Bergen County

860. **BERGENFIELD-BERGENFIELD—** 385-1600. *Beverly Hills Cop.*

861. **CLOSTER-CLOSTER—** 768-8800. *Supergirl.*

862. **EDGEWATER-LOEWS SHOWBOAT—** 941-3660. #1—*2010.* #2—*The Terminator.* #3—*A Nightmare on Elm Street.* #4—*Preppies.*

863. **EMERSON-TOWN—** 261-1000. Thru Dec. 13: *Places in the Heart.* Beg. Dec. 14: *Starman.*

864. **FAIR LAWN-HYWAY—** 796-1717. #1—Beg. Dec. 14: *Dune.* #2—Beg. Dec. 14 (tent.): *Places in the Heart.*

866. **FAIRVIEW-TWIN—** 941-2424. #1—*Beverly Hills Cop.* #2—*Supergirl.*

867. **FORT LEE-LINWOOD—** 944-6900. #1—*City Heat.* #2—Thru Dec. 13: *Places in the Heart.* Beg. Dec. 14: *Starman.*

868. **FORT LEE-SHARON—** 224-0202. *A Soldier's Story.*

873. **OAKLAND-TWIN—** 337-4478. #1—*City Heat.* #2—*Oh, God! You Devil.*

874. **PALISADES PARK-PARK LANE—** 944-1086. #1—Thru Dec. 13: *Body Double.* Beg. Dec. 14: *Firstborn.* #2—Thru Dec. 13: *Country.*

875. **PARAMUS-BERGEN MALL—** 845-4449. *Amadeus.*

876. **PARAMUS-CINEMA 35—** 845-5070. Thru Dec. 13: *All of Me.* Beg. Dec. 14: *Dune.*

878. **PARAMUS-RKO ROUTE 4—** 487-7909. #1—*Beverly Hills Cop.* #2—Thru Dec. 13: *Preppies.* Beg. Dec. 14: *Starman.* #3—Thru Dec. 13: *Places in the Heart.* Beg. Dec. 14: *Runaway.* #4—*A Soldier's Story.* #5—*Supergirl.* #6—*Falling in Love.* #7—*Missing in Action.* #8—*The Terminator.* #9—Thru Dec. 13: *A Christmas Story.* Beg. Dec. 14: *The Cotton Club.* #10—*A Nightmare on Elm Street.*

879. **PARAMUS-RKO ROUTE 17—** 843-3830. #1—*City Heat.* #2—*City Heat.* #3—*2010.*

880. **RAMSEY-CINEMA—** 825-2090. *2010.*

881. **RAMSEY-INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK-RIALTO—** 641-0617. Thru Dec. 13: *Places in the Heart.* Beg. Dec. 14: *The Cotton Club.*

883. **RIDGEWOOD-RKO WARNER—** 444-1234. #1—*Beverly Hills Cop.* #2—*Beverly Hills Cop.* #3—Thru Dec. 13: *A Christmas Story.* Beg. Dec. 14: *Starman.* #4—Thru Dec. 13: *A Soldier's Story.* Beg. Dec. 14: *Falling in Love.*

884. **RIDGEWOOD—ROSEBUD—** 670-9183. Dec. 10–13: *On the Town.* Dec. 14–16: *Fiddler on the Roof.*

885. **RUTHERFORD-WILLIAMS CENTER—** 933-3700. #1—Thru Dec. 13: *A Christmas Story.* #2—Thru Dec. 13: *The Bostonians.*

886. **TEANECK-MOVIE CITY—** 836-3334. #1—Thru Dec. 13: *A Nightmare on Elm Street.* #2—Thru Dec. 13: *The Little Drummer Girl.* #3—Thru Dec. 13: *Places in the Heart.*

887. **TENAFLY-BERGEN—** 567-0004. *2010.*

888. **WASHINGTON TOWNSHIP-CINEMA—** 666-2221. Beg. Dec. 14: *Dune.*

889. **WESTWOOD-PASCACK—** 664-3200. *City Heat.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★	**New films recommended by *New York's* critic.**

★ **A NOS AMOURS**—(1hr. 42m., '84) In French, Eng. subtitles. Director Maurice Pialat puts his unsettling naturalistic style to work on a story about a young girl's sexual coming of age. Suzanne (Sandrine Bonnaire), sixteen, drifts from boy to boy without falling in love or even feeling much pleasure. Her experience of sex runs way ahead of her emotions about it; she gets in so deep because it's the only thing in her life that works. Her father (played by Pialat himself) adores her but cannot stand the thought that she has lovers; he walks out on her and the family. Her mother is a noisy hysteric, and her brother slaps her around in disgust. Pialat shapes his material loosely: He's careless about background information and context, he doesn't always identify his characters clearly, and you sometimes have to struggle to catch up to the plot, which has a tendency to race mysteriously ahead. But he has a powerfully idiosyncratic style, and his vision of lower-middle-class life is both frightening and funny—the family fights are only a step away from slapstick. The film has a slightly sour objectivity about a subject usually treated with charm and *galanterie,* but it will stay with you. (Oct. 22, 1984) R. 86

★ **ALL OF ME**—(1hr. 33m., '84) Convoluted and sometimes even a little hard to follow, but still very funny. Edwina Cutwater (Lily Tomlin), wealthy sourpuss and invalid, schemes to attain immortality by having her soul transferred to the lovely body of a young blonde (Victoria Tennant) after she dies, but things go wrong and her soul winds up instead in the body of her attorney, Roger Cobb (Steve Martin). Edwina controls the right side of Roger's body, Roger the left side, a state of affairs which causes Martin to get pulled this way and that in the style of a violent schizophrenic of uncertain sexual identity. Martin could easily have fallen into the disastrous error of allowing Roger to look merely effeminate, but instead, imitating Lily Tomlin's gestures, he does delicate things with his hands, neck, and elbows that actually seem *female.* Richard Libertini, that invaluable aide to modern comedy, is also on hand as a befuddled Hindu swami. Directed unevenly, with a gagster's eye for the easy laugh, by Carl Reiner. (Sept. 24, 1984) PG. 57, 113, 403, 541, 547, 639, 666, 748, 803, 876

AMADEUS—(2hrs. 38m., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish *boy.* We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in recreating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. He keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 6, 48, 86, 211, 407, 533, 545, 550, 554, 562, 603, 657, 658, 663, 700, 717, 732, 754, 774, 782, 792, 795, 827, 858, 875

★ **BEVERLY HILLS COP**—(1hr. 45m., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy *is a renegade officer from gritty Detroit* whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 25, 33, 80, 92, 100, 104, 105, 111, 112, 118, 201, 205, 210, 215, 220, 223, 237, 303, 408, 411, 423, 426, 433, 450, 519, 529, 531, 537, 540, 552, 567, 573, 603, 616, 628, 632, 648, 663, 664, 667, 701, 708, 714, 719, 721, 722, 732, 746, 751, 772, 775, 779, 784, 791, 800, 804, 807, 811, 823, 830, 854, 860, 866, 878, 883

★ ***BIZET'S CARMEN***—(2hrs. 32m., '84) *In French,* Eng. subtitles. Vibrant and spectacular and emotionally satisying. Director Francesco Rosi has returned to the story's cultural roots—the towns, hills, and plains of Andalusia, the social hierarchy of aristocrats, church, army, and gypsy outlaws. The opening bullfighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Placido Domingo), who is goaded and mastered by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Rosi's view of the material is both harshly realistic and theatrical, both objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. Rosi shoots the scenes with great freedom (the music was pre-recorded), and holds his camera back, allowing life to flow around the principals without any of that busyness so tedious on the opera stage. American-born soprano Migenes-Johnson is doubtless the fleshiest and most alarmingly volatile Carmen in years. Even better: She has a sense of humor. As an actor, Domingo is a little too straight for her, but his singing is lustrous and powerful. With Ruggero Raimondi and Faith Esham. (Oct. 8, 1984) PG. 88, 574

BLESS THEIR LITTLE HEARTS—(1hr. 20m., '83) In the Watts community of Los Angeles, a family copes with unemployment, struggling to make ends meet. With Nate Hardman and Kaycee Moore. Written by Charles Burnett. Dir. Billy Woodbury. 2

★ **BODY DOUBLE**—(1hr. 54m., '84) Brian De Palma's cynical and brazenly artificial thriller doesn't always make sense, but it's funny and exciting. The plot is nonsense—an excuse for a series of set-pieces. The hero is an out-of-work actor (Craig Wasson) who spies on a beautiful woman caressing herself behind open windows every night. When she is menaced by a grotesque-looking American Indian, the actor is in the bizarre position of being both voyeur and would-be savior. When he begins following her around, De Palma works in that sensual, trance-like style that is the most sheerly pleasurable achievement in contemporary movies. The gliding movements which bind the characters together in single shots are not a virtuoso trick; the way these people are physically connected is the key to the film's meaning. *Body Double* is about Los Angeles, about the eroticized way of life, partly created by the media culture, in which exhibitionist and voyeur are linked by common need. The film features some outlandish violence, too preposterous to be taken seriously by anyone but the most literal-minded, and a delightful performance by Melanie Griffith as a sweet-voiced porn actress. (Nov. 5, 1984) R. 6, 38, 70, 82, 231, 416, 451, 504, 666, 874

★ **BROTHER FROM ANOTHER PLANET, THE**—(1hr. 50m., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of Brother is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 38, 90, 852

CASE IS CLOSED, THE—(1hr. 35m., '82) In Bengali, Eng. subtitles. *The accidental death of a child servant* transforms the lives of a middle-class Calcutta family. With Mamata Shankar, Anjan Dutt. Dir. Mrinal Sen. 2

CHOOSE ME—(1hr. 54m., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 16, 60

CITY HEAT—(1hr. 34m., '84) A bantering pastiche of old gangster and private-eye movies set in a darkened studio mock-up of early-thirties Kansas City. Burt Reynolds, an ineffective though dapper private dick, and Clint Eastwood, a police detective who likes to settle problems with his guns, team up in an amusing partnership. Burt, doing his best work in years, races around, winks, falls off his feet, while Clint, as silent as a grave, actually gets the laughs. The director, Richard Benjamin, uses Clint Eastwood's myth as a joke, but it's a spooky, uneasy joke. When Eastwood starts blasting people away, the jocular mood of the movie turns sour. Rip Torn is on hand as a big-time gangster, and Madeline Kahn reprises her screechy sex-bomb routine. *City Heat* borrows from all over the place—particularly from Humphrey Bogart movies and *The Sting.* It's both entertaining and stale, funny and crass. (Dec. 10, 1984) PG. 21, 32, 58, 83, 92, 98, 109, 111, 117, 118, 201, 206, 210, 211, 214, 220, 225, 237, 305, 401, 402, 412, 420, 428, 439, 512, 519, 523, 541, 543, 558, 561, 567, 573, 606, 616, 625, 633, 651, 653, 710, 711, 714, 716, 719, 727, 732, 747, 777, 790, 794, 795, 800, 805, 806, 811, 823, 830, 851, 867, 873, 879, 889

COTTON CLUB, THE—(2hrs. 1m., '84) Reviewed in this issue. R. 33, 80, 92, 100, 103, 203, 210, 220, 304, 407, 410, 413, 422, 426, 500, 533, 541, 545, 550, 554, 625, 643, 650, 705, 714, 717, 733, 759, 777, 785, 791, 801, 827, 849, 878, 882

COUNTRY—(1hr. 48m., '84) Earnest, heartfelt, uninspired. Sam Shepard and Jessica Lange are the Ivys, an Iowa farming couple that suffers a tornado and then the calling in, on short notice, of government loans granted on liberal terms a few years earlier. Gil Ivy becomes a mean drunk, useless and vicious, and Jewell Ivy throws him out and carries on herself. When the Farmers Home Administration tries to auction off her equipment, she convinces the other farmers not to buy anything, the rural equivalent of organizing a strike. Written by William D. Wittliff and directed by Richard Pearce, the movie offers some documentary details and a convincing picture of a family working and living together as a unit. The kids are particularly well-drawn and deftly played by Levi L. Knebel and Therese Graham. Unfortunately Wittliff is enamored of the synthetic gruff-laconic mode of dialogue. The movie partakes of the peculiar American sentimentality of "the land"—the notion that people who live on it are simpler and more pure than other folk. As Jewell, Jessica Lange is so strong that she's not much of anything else. With Wilford Brimley and Matt Clark. (Oct. 15, 1984) PG. 14, 47, 236, 530, 535, 554, 612, 712, 720, 724, 781, 848, 874

DUNE—(2hrs. 20m., '84) An adaptation of Frank Herbert's best-selling science-fiction novel, an epic saga *of the planet Dune. With Kyle MacLachlan as the* planet's emerging leader, Francesca Annis, José Ferrer, Linda Hunt, Sting, Max von Sydow. Written for the screen and directed by David Lynch. PG-13. 23, 36, 70, 92, 109, 114, 115, 201, 210, 212, 220, 306, 401, 403, 407, 410, 422, 427, 512, 518, 523, 528, 533, 571, 601, 625, 634, 635, 649, 653, 710, 714, 716, 732, 735, 744, 773, 781, 784, 800, 805, 819, 821, 846, 857, 864, 876, 888

FALLING IN LOVE—(1hr. 46m., '84) Another nail in the coffin of American screenwriting. Pulitzer Prize-winning playwright Michael Cristofer (*The Shadow Box*) here writes a flavorless, cautious contemporary version of the classic 1946 Noël Coward-David Lean weeper, *Brief Encounter*. Robert De Niro, an architect or engineer (his profession is unclear), and Meryl Streep, a suburban housewife who dabbles in commercial art, fall in love outside their marriages and hesitate on the brink of an affair. Westchester suburbanites, they are each comfortably settled with a loving mate, and each hates the idea of adultery. Cristofer takes an eternity to get them into conversation with each other, and when he does he has one say something like "I . . . ah . . . um . . . Hello!"—a burst of eloquence suitably answered by "Yeah! Ah . . . Are you? Yeah!" This goes on for long scenes. With nothing written for them, the actors try to pull everything out of themselves, and they can't do it. A very dull picture, with little of the original's mood of doomed romanticism. Dir. Ulu Grosbard. (Dec. 3, 1984) PG-13. 74, 85, 104, 211, 234, 300, 422, 450, 529, 531, 536, 552, 567, 603, 625, 700, 723, 748, 755, 775, 778, 782, 796, 821, 841, 878, 883

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

★ **KILLING FIELDS, THE**—(2hrs. 19m., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the implied moral exhibitionism that a guilty conscience is as painful as incarceration in a forced-labor camp. Sam Waterston's tearful, self-righteous performance doesn't help, but the Cambodian refugee Haing S. Ngor is superb. Written by Bruce Robinson; pulsing music by Mike Oldfield. (Nov. 12, 1984) R. 62

LITTLE DRUMMER GIRL, THE—(2hrs. 11m., '84) No better than competent and efficient, this George Roy Hill production nevertheless preserves the central ideas of John le Carré's brilliant 1983 thriller. Diane Keaton is Charlie, the leading lady of a provincial English rep company, a minor actress of pro-Palestinian views who is kidnapped and then recruited by Israeli intelligence agents. The Israelis break down Charlie's myths about herself, convincing her that she's no more than a radical poseur; they turn her guilt, her sense of inauthenticity, against her. Charlie then becomes a double agent, passing back and forth between the Israelis and the Palestinians without quite knowing what she believes. In part the movie is about acting—a person without a self vibrating in response to moral passions that aren't her own, and Keaton, who understands these things, gives a taut and affecting performance. But the filmmakers lay their cards faceup on the table—they explain everything instead of inducing us slowly, as le Carré does, into a secret. Klaus Kinski is miscast as the chief Israeli agent, and Yorgo Voyagis, as the spy who mesmerizes Charlie, is handsome but stiff. (Oct. 29, 1984) R. 14, 62, 407, 416, 436, 530, 535, 666, 700, 712, 731, 821, 840, 886

LOVE IN GERMANY, A—(1hr. 50m., '84) In German, Eng. subtitles. How can anyone sit patiently through a seriously intended movie in which no one appears to have an I.Q. of over 70? Set in a small, lovely town in the Fatherland during World War II, the picture is about a lonely wife (Hanna Schygulla) who takes up with a young Polish POW (Piotr Lysak). A slender boy, maybe twenty, with a slight mustache and pale, pale skin, the Pole is neither handsome nor commanding, and he says little. Yet the wife, well aware of the forbidden nature of the relationship, takes not the slightest precaution to protect either him or herself. The tragic ending is utterly predictable, so one searches for some darker purpose. Was the director, Andrzej Wajda, trying to suggest that the woman is a selfish bitch who destroys the boy out of perversity? That might have been an interestingly nasty idea for a movie, but it's not the movie that Wajda has made. Schygulla, playing the role in the style of an unhinged Garbo, glides into the clinches like a wedge of Jell-O heading for the floor. From a Rolf Hochhuth novel. (Dec. 10, 1984) R. 86

MAN OF FLOWERS—(1hr. 31m., '83) An Australian comedy about a reclusive art collector with eccentric sexual tastes. With Norman Kaye, Alyson Best, and Werner Herzog. Dir. Paul Cox. 86

MISSING IN ACTION—(1hr. 34m., '84) Chuck Norris stars as a Vietnam War POW who decides to take matters into his own hands when his claim that the MIA's are still imprisoned in North Vietnam is ignored. With M. Emmet Walsh, Lenore Kasdorf, James Hong. Dir. Joseph Zito. R. 41, 54, 98, 100, 102, 118, 201, 203, 231, 234, 304, 307, 407, 413, 420, 422, 428, 447, 512, 517, 526, 532, 533, 567, 571, 573, 603, 616, 625, 635, 651, 655, 662, 666, 732, 733, 735, 755, 756, 777, 779, 785, 790, 800, 805, 806, 809, 821, 823, 857, 878

NIGHTMARE ON ELM STREET, A—(1hr. 31m., '84) A terrifying nightmare about a madman, shared by four small-town teenagers, begins to cross the border between their dreams and reality. With John Saxon, Ronee Blakley, Heather Langenkamp. Written and directed by Wes Craven. R. 30, 37, 97, 103, 105, 112, 118, 201, 215, 220, 228, 234, 306, 406, 407, 410, 411, 419, 448, 518, 529, 531, 567, 602, 616, 649, 714, 745, 804, 807, 823, 825, 862, 878, 886

NO SMALL AFFAIR—(1hr. 42m., '84) A romantic comedy about a teenage photographer and his coming-of-age pursuit of a down-on-her-luck club singer. With Jon Cryer and Demi Moore. Dir. Jerry Schatzberg. R. 24, 422, 536, 616

OH, GOD! YOU DEVIL—(1hr. 36m., '84) Veteran comedian George Burns returns once again in the role of God, and this time around, he plays the Devil as well. With Ted Wass, Ron Silver, Roxanne Hart, Eugene Roche. Dir. Paul Bogart. PG. 32, 118, 436, 541, 567, 616, 667, 708, 774, 791, 794, 806, 873

PARIS, TEXAS—(2hrs. 30m., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal—it turns out that when he was writing the early sections of the film Shepard didn't know what had actually happened between Stanton and Kinski. Needless to say, the great Stanton gives a neutral performance. Wenders sends these minimal characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie *visually*, but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 55

PASSAGE TO INDIA, A—(2hrs. 40m., '84) An adaptation of E. M. Forster's novel about a young Englishwoman in India in the 1920s who is attracted, despite her strict upbringing, to the native life-style. With Peggy Ashcroft, Judy Davis, James Fox, Alec Guinness, Nigel Havers, Victor Banerjee. Written for the screen and directed by David Lean. PG. 45

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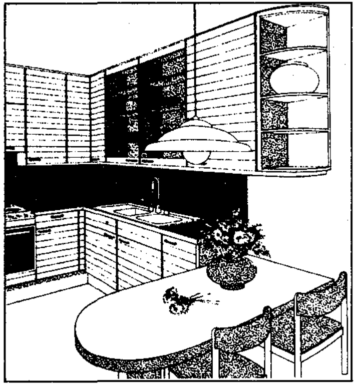

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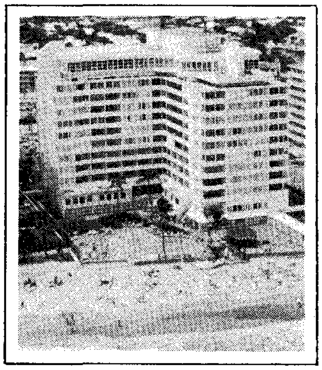

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PLACES IN THE HEART—(1hr. 50m., '84) Writer-director Robert Benton has drawn on memories of his own *family's history in rural Texas for this rather* pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned *loose. But Robert Benton's good taste and extraordinary* craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 16, 42, 57, 70, 92, 104, 212, 236, 403, 511, 536, 547, 561, 566, 625, 634, 635, 640, 658, 702, 705, 724, 755, 781, 795, 817, 827, 857, 863, 864, 867, 878, 882, 886

PLOUGHMAN'S LUNCH, THE—(1hr. 40m., '84) A British drama about the media's inner politics and its manipulation of the public, focusing on an opportunistic BBC radio news editor. With Jonathan Pryce, Tim Curry, Rosemary Harris, and Frank Finlay. Screenplay by Ian McEwan. Dir. Richard Eyre. R. 16

RAZOR'S EDGE, THE—(2hrs. 10m., '84) The dullest, most useless movie of the year, this remake of the 1946 "classic" (based on a preposterous novel by Somerset Maugham) has Bill Murray in the old Tyrone Power role—the young American who loses his illusions in World War I and then turns his back on a comfortable life in America and searches for the truth. This quest involves spending much time in Paris cafés and traveling to the Himalayas to consult a lama. Why didn't Murray and his friend, director John Byrum, update the material to the Vietnam period? Ugly, studio-bound, even poorly photographed, the twenties and thirties settings have the additonal effect of making Murray, with his sly mockery and his fast-shifting voices, look anachronistic. Are Hollywood people so bored with warm weather that they think turning blue is the way to enlightenment? With a strong performance by Theresa Russell as a proper girl who becomes a slut. (Oct. 29, 1984) PG-13. 45

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7, 61, 574, 849

RUNAWAY—(1hr. 39m., '84) Tom Selleck stars as a cop on the trail of a homicidal electronics whiz who commits murder using computers and robots. With Cynthia Rhodes, Gene Simmons, Kirstie Alley, Stan Shaw. Written and directed by Michael Crichton. PG-13. 6, 30, 72, 779, 791, 827, 878

SOLDIER'S STORY, A—(1hr. 42m., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 22, 24, 44, 60, 115, 118, 206, 213, 234, 403, 412, 414, 418, 420, 422, 426, 500, 512, 521, 529, 541, 550, 559, 567, 617, 632, 637, 702, 708, 710, 711, 714, 717, 745, 782, 798, 803, 810, 818, 828, 854, 868, 878, 883

STARMAN—(1hr. 55m., '84) Reviewed in this issue. PG. 20, 22, 41, 60, 100, 109, 114, 117, 118, 208, 212, 234, 237, 303, 401, 410, 413, 422, 428, 439, 447, 448, 500, 512, 528, 533, 536, 541, 545, 567, 573, 601, 616, 621, 628, 640,

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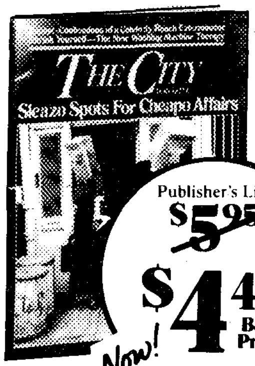

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MOVIES

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★ **STOP MAKING SENSE**—(1hr. 28m., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—energetic but non-egotistical, with none of the clichés of demonic possession that may be Mick Jagger's most unfortunate contribution to the boredom of our time. Among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous. The director, Jonathan Demme, works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 51

★ **STRANGER THAN PARADISE**—(1hr. 30m., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88

★ **SUNDAY IN THE COUNTRY, A**—(1hr. 34m., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 56

SUPERGIRL—(1hr. 45m., '84) Schlocky, miserably directed, but entertaining. Helen Slater, as the flying do-gooder, has the noble brow and steady gaze of a head nurse or lady senator; Hart Bochner, as a good-looking patsy who gets bopped and chained and shoveled, stares at her when she saves him and goes all gooey inside, like a schoolgirl looking at a picture of Clark Gable; and Faye Dunaway, the mannerist queen of American acting, is flamboyantly funny as some sort of evil witch who controls the world. Half Kabuki mask, half Medusa's head, Dunaway sucks in her cheeks, arches her eyebrows, and spreads her long arms—she is elemental, ravenous, hilarious. Screenplay by David Odell. Dir. Jeannot Szwarc. (Dec. 3, 1984) PG. 9, 41, 72, 83, 97, 100, 109, 114, 115, 118, 202, 206, 210, 212, 214, 225, 237, 300, 305, 401, 403, 411, 420, 423, 424, 428, 439, 447, 501, 523, 531, 533, 541, 562, 566, 616, 621, 625, 627, 632, 635, 643, 648, 702, 705, 710, 714, 733, 735, 745, 747, 777, 791, 801, 805, 807, 825, 827, 846, 857, 861, 866, 878

SWANN IN LOVE—(1hr. 50m., '84) In French, Eng. subtitles. Not exactly a fiasco but without doubt a waste of time. Director Volker Schlöndorff has made a movie of one section of the first volume of Marcel

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Proust's colossal novel, *Remembrance of Things Past.* The story couldn't be simpler: A certain Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s, is infatuated with a beautiful courtesan (Ornella Muti). He's wildly jealous, and he tries to possess her, but she lies to him about her past and present attachments; at the end of a long, confusing day, in which much music and food are consumed, they wind up in bed. So Proust's amazing fabric of memory and desire, perversity and pleasure has been reduced to a conventional tale with a few odd touches left in for the knowing. The movie is neither an adequate adaptation of Proust nor a self-contained movie, yet it can be enjoyed for the clothes and furniture, the air of heavyweight swank, the turbid splendor. Jeremy Irons is stiff, but as the sinister and egocentric Baron de Charlus, Alain Delon is superbly insolent. Cinematography by Sven Nykvist. (Sept. 24, 1984) R. 90, 723

TERMINATOR, THE—(1hr. 47m., '84) Arnold Schwarzenegger plays the title role, a cyborg (part man, part machine) sent from the future to present-day L.A. to kill a woman and destroy the potential significance her life will have in years to come. With Michael Biehn, Linda Hamilton, Paul Winfield. Dir. James Cameron. R. 16, 25, 32, 36, 80, 97, 109, 112, 114, 118, 202, 203, 210, 215, 220, 305, 307, 401, 407, 408, 410, 413, 422, 426, 500, 531, 541, 545, 554, 567, 616, 621, 625, 640, 643, 650, 714, 716, 717, 727, 735, 745, 773, 780, 784, 793, 807, 822, 858, 862, 878

TIMES OF HARVEY MILK, THE—(1hr. 27m., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

2010—(1hr. 56m., '84) A sequel to Stanley Kubrick's 1968 science-fiction film, *2001: A Space Odyssey,* based, as was the original, on a novel by Arthur C. Clarke about an expedition to a black monolith of unknown and alien origin orbiting Jupiter. With Roy Scheider, John Lithgow, Helen Mirren, Bob Balaban, Keir Dullea. Dir. Peter Hyams. PG. 25, 31, 72, 112, 114, 118, 201, 205, 210, 213, 225, 308, 402, 414, 448, 518, 531, 543, 551, 557, 559, 567, 606, 616, 632, 640, 658, 663, 664, 715, 717, 721, 722, 730, 745, 746, 774, 793, 794, 795, 804, 807, 819, 821, 825, 841, 846, 862, 879, 880, 887

Revivals

ALPHAVILLE—(1hr. 40m., '65) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina, and Akim Tamiroff. Dir. Jean-Luc Godard. 2

BARRY LYNDON—(3hrs. 3m., '75) One of the most beautiful and boring films ever made, based on the Thackeray novel. It's almost worth seeing for the scenery, but Ryan O'Neal, Marisa Berenson, and Stanley Kubrick's direction make it seem even longer than it is. 39

BREATHLESS (1959)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 2

CARNAL KNOWLEDGE—(1hr. 36m., '71) A very funny and very sad film, directed by Mike Nichols, and written by Jules Feiffer, with Jack Nicholson and Arthur Garfunkel as the eternal roommates twenty years later who've never lost their adolescent hang-ups and attitudes toward women and sex. With Candice Bergen, Ann-Margret, and Rita Moreno. 13

CAT ON A HOT TIN ROOF—(1hr. 58m., '58) Tennessee Williams's drama of a southern family thrown into emotional upheaval and bitter soul-searching—despite all this excess, it's utterly absorbing. With Elizabeth Taylor, Paul Newman, and Burl Ives. Dir. Richard Brooks. 39

DOG DAY AFTERNOON—(2hrs. 10m., '75) Based on real events, this is the first comic, then deadly serious story of a Brooklyn bank robbery by two oddball characters who become more and more bizarre. The mixture of comedy and tragedy does not come off entirely, but Al Pacino is electrifying. With John Cazale, James Broderick, and Charles Durning. Dir. Sidney Lumet. 39

FROM RUSSIA WITH LOVE—(1hr. 48m., '63) One of the early James Bond movies, from when they were truly exciting and wonderful and almost believable. With Sean Connery, Pedro Armendariz, and Lotte Lenya. Dir. Terence Young. 13

GRADUATE, THE—(1hr. 45m., '67) Boy meets girl, brought up to sixties date (boy also meets girl's mother) and carried off absolutely dashingly. A spirited, intelligent film. With Dustin Hoffman and Katharine Ross. Dir. Mike Nichols. 13

GREGORY'S GIRL—(1hr. 38m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school who is so athletic she gets on the boys' soccer team. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. 13

IT'S A WONDERFUL LIFE—(2hrs. 10m., '46) Frank Capra's masterpiece, a wrenching drama about a man who thinks his life is worthless, and then, returning to his hometown when dead, sees what the place would have been like without him. The fantasy has elements of an idyll and a nightmare, mysteriously intertwined. With James Stewart and Donna Reed. 95

MASCULIN FEMININ—(1hr. 43m., '65) In French, Eng. subtitles. This incredibly charming comedy by Jean-Luc Godard (not known for charm) is about dating and courtship rituals among Parisian youths in the sixties—"the children of Marx and Coca-Cola." Godard captured evanescent cultural styles with such precision and love that his movie now seems like a 16th-century lyric poem—an expression of a lost age. 2

METROPOLIS—(2hrs., '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release (check with the theater to find out which version is playing). Discovered footage and stills have been added to the new version; the cutaway silent-film titles have been retranslated and changed into subtitles; and the film has been retinted and rescored (with music by Adam Ant, et al.). 16, 39

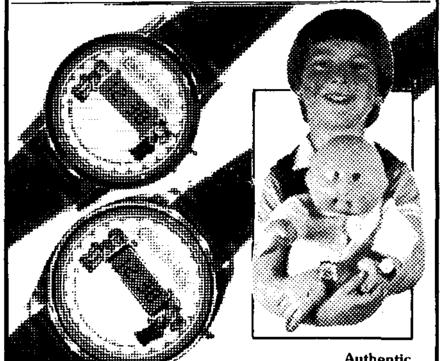
PRODUCERS, THE—(1hr. 28m., '68) Sweetly hapless Gene Wilder and gargantuan Zero Mostel work this farce about a Broadway investment scam industriously, and almost into the ground. There are a number of funny moments, notably the famous *Springtime for Hitler* musical, but you may wonder what the cult for this movie is all about. Dir. Mel Brooks. 39

SHAMPOO—(1hr. 49m., '75) Probably the most successful American satire of the seventies. A straight Beverly Hills hairdresser (Warren Beatty) races from bed to bed, servicing the city's wealthy women, who depend on his ministering hands for their morale. He's a saint, a buffoon, and finally a loser—everyone is moving up the social ladder but him. With Goldie Hawn, Julie Christie, and Jack Warden. Dir. Hal Ashby. 89

UNFINISHED PIECE FOR PLAYER PIANO, AN—(1hr. 40m., '82) In Russian, Eng. subtitles. A Chekhov pastiche, only moderately satisfying. Soviet director Nikita Mikhalkov has based his movie on the playwright's sprawling early work, *Platonov,* retaining most of the myriad major characters while cutting down their complicated interrelations to a baffling word here, a glance there. It's a mess, but see it if you long for Chekhov's unmistakable eloquence and pathos about the collapse of the landowning class. With Alexander Kalyagin and Elena Solovei. 5

VIRGIN SPRING, THE—(1hr. 28m., '59) In Swedish, Eng. subtitles. Not one of Bergman's best (the script is not by him), but as loving and compelling a re-creation of life and death in the Middle Ages as you are likely to get this side of *The Seventh Seal.* The film contains a harrowing rape scene, and both censored and uncensored versions are in distribution. With Max von Sydow, Brigitta Valberg, and Gunnel Lindblom. 96

XALA-(2hrs. 3m., '74) In French and Wolof, Eng. subtitles. A comedy-drama, filmed and set in Senegal, about corrupt businessmen taking over from the colonialists, and their lingering superstitions and customs. The satirical detail on various life-styles is fascinating. A quite unusual film. Dir. Ousmane Sembene. 96



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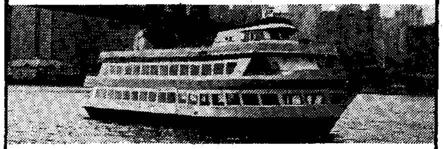

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LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th St. (757-2626). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 mins. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DESIGN FOR LIVING—George C. Scott directs Anne Swift, John Glover, and Frank Converse in a revival of the 1933 Noël Coward comedy about a *menage à trois* featuring Helena Carroll, Lisa Kirk, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $32.50; Wed. at 2, $30; Fri. & Sat. at 8, $35; thru 12/30. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hours and 20 minutes. All major credit cards.

DOUG HENNING'S WORLD OF MAGIC—Doug's largest magic show, including illusions such as *The Tunnel of Awe* and the *Miracle Levitation Vanish,* in addition to his classic feats, plus the 450-pound tiger. Also appearing are Debby Henning and the Magical Dancers. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3; $10-$30; Fri. & Sat. at 8, $10-$35; 12/11-30. **Lunt-Fontanne Theatre,** 205 W. 46th St. (575-9200). 2 hrs., 10 mins. All major credit cards. **IRLS**

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hrs., 45 mins. All major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. ● ● **IRLS**

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

HAARLEM NOCTURNE—A musical starring, directed, and conceived by Andre De Shields, featuring Debra Byrd, Ellia English, Freida Williams. Tues.-Thurs. at 8, Sun. at 7:30, $22.50-$26.50; Fri. & Sat. at 8 & 11, $25.50-$27.50. **New Latin Quarter,** 200 W. 48th St. (239-6200). All major credit cards. 2 hrs.

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Ron Silver, Jerry Stiller, Candice Bergen, and Cynthia Nixon. The production's a wonder; the acting a dream come true! On Sun. John Christopher Jones replaces Hurt.Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards. 3 hrs., 15 mins. **IRLS**

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians, during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hrs., 10 mins.

MY ONE AND ONLY—Don Correia plays a flying ace and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James Theater,** 246 W. 44th St. (398-0280). 2 hrs., 30 mins. All major credit cards. ● **IRLS**

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, Linda Thorson, Deborah Rush, Douglas Seale, Amy Wright, and Christian Clemenson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. All major credit cards. ● **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison Theater,** 240 W. 47th St. (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, Cynthia Nixon, Peter Gallagher, and Vyto Ruginis.Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hrs., 40 mins. All major credit cards. **IRLS**

ROYAL SHAKESPEARE COMPANY—Shakespeare's *Much Ado About Nothing,* with Derek Jacobi, Sinead Cusack, Christopher Benjamin; Rostand's *Cyrano de Bergerac,* with Derek Jacobi, Sinead Cusack, John Bowe, John Carlisle, Tom Mannion, and Pete Postlethwaite. Terry Hands directs both plays. Here we have a triple triumph—for the company which displays such versatility, for England which can boast such theatrical culture and fertility, and for theater itself for feeling, thought, and humanity! Thru 1/19/85. Tickets to each play $25-$35. Limited number of $10 tickets at box-office at 10 a.m. daily (noon on Sunday) before each performance. Call theater for specific dates. **Gershwin Theatre,** 222 W. 51st St. (586-6510). All major credit cards. *Much Ado About Nothing* runs 3 hours, and *Cyrano de Bergerac* 3 hours and 15 minutes. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $35-$45. **Booth,** 222 W. 45th St. (239-6200). 2 hrs., 30 mins. All major credit cards. **IRLS**

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Savion Glover, Sam Wright, Gail Nelson, Barbara Montgomery, and Martine Allard head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff Theater,** 200 W. 45th St. (869-0550). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Philip Astor and Ben Lemon; Donald Berman and Peter Ratray at matinees. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. ● ●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Tues.-Fri. at 8, Sat. at 2 & 8 & 11, Sun. at 3; $22.50-$30. **Lyceum Theater,** 149 W. 45th St. (239-6200). 2 hrs.

Off Broadway

THE ACCRINGTON PALS—Peter Whelan's play about women on the homefront during W.W. I in England; directed by Daniel Gerroll. Featuring Kate Burton, Veronica Castang, Amanda Carlin, Elizabeth Keyishian, Anthony Fusco, Denise Stephanson, Ian Stuart, Amelia White, George Taylor, Thomas Virtue. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $11-$14; thru 12/30. **Hudson Guild,** 441 W. 26th (760-9810).

A . . . MY NAME IS ALICE—Revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, about today's women through songs and sketches written by over 20 authors; with Donna Murphy, Annie Golden, Roo Brown, Tonya Pinkins, Alaina Reed. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker (475-5120).

THEATER

ANN REINKING . . . MUSIC MOVES ME—Musical comedy with original material by Larry Grossman, music from diverse sources; staged and choreographed by Alan Johnson. Others in the cast are Gary Chryst, Christina Saffran, Reed Jones, Michael Kubala, Rob Marshal, and Sarah Miles. Mon.-Sat. at 8 Wed. & Sat. at 2, Sun. at 3; $25; 12/20-1/6/85. **Joyce Theatre**, 175 Eighth Ave. (242-0800).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2; Sun. at 3 & 7; $19-$25. **Lamb's Theatre**, 130 W. 44th St. (997-1780).

BALM IN GILEAD—Lanford Wilson's play is a witty portrait of street life set in an all-night coffee shop, directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $26-$28. **Minetta Lane Theater**, 18-22 Minetta Lane (420-8000).

A CHRISTMAS CAROL—Adapted from the Dickens novel by Ray DeMattis and John Aupperlee, play offers traditional Christmas carols, 16 actors and puppets. 12/11-16 at 8, 12/15 & 16 at 3; $10. **St. Bart's Playhouse**, 109 E. 50th St. (751-1616).

CIRCLES—Kevin Philzone's play about a young married couple struggling with a dilemma that threatens their happiness; directed by Peter Walsh; With Brian Picone and Nora Lynch. Tues.-Sat. at 8, Sun. at 3 & 7; $12.50; thru 12/16. **Perry St. Theater**, 31 Perry St. (392-5598).

COMING OF AGE IN SOHO—A new play, written and directed by Albert Innaurato, tells of a woman composer's life, and how it's changed by two runaway teenagers who invade her world; with Mary Lou Rosato, Christopher Collet, Ward Saxton, Paula Laurence, Ralph Byers, Evan Miranda, and John Proçaccino. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 1/13/85. **Public/Martinson Hall**, 425 Lafayette St. (598-7150).

DIAMONDS—Musical revue about baseball featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, Larry Riley, Chip Zien, Susan Bigelow, Jackee Harry, Dick Latessa, Dwayne Markee, Wade Raley, Nestor Serrano. **Circle in the Sq.Downtown**, 159 Bleecker (254-6330).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse**, 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks Theatre**, 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Kathleen Claypool, Anthony Heald, Christopher Curry, and Patricia Kalember. There is good work from the entire cast and a lovably ludicrous performance by Heald. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $16-$18. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience. Sat. at 8:30, Sun at 2 & 5:30; $12-$19.50; thru 12/30. **Norman Thomas Theater**, 111 E. 33rd (689-7610).

HUSBANDRY—Patrick Tovatt's play about a family and their farm, and all the difficulties connected with a hard, rural lifestyle; directed by Jon Jory; featuring Gloria Cromwell, James Rebhorn, and Richard Hamilton. Thru 12/23. **Manhattan Theater Club/Downstage**, 321 E. 73rd St. (472-0600)

INACENT BLACK AND THE BROTHERS—A. Marcus Hemmphill's play about an angel who visits a family after the father's death; directed by Mikell Pinkney. With Louise Stubbs, Gwendolyn Ricks-Spencer, Karen Charles, Maurice Carlton. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $11-$12.95; thru 12/30. **Billie Holiday Theatre**, 1368 Fulton St., Bklyn (636-0919).

THE INCREDIBLY FAMOUS WILLY RIVERS—Stephen Metcalfe's play about an American rock legend who survives an attempt on his life only to become involved with drugs, a flop, an impending comeback, and other problems; directed by Stephen Zuckerman; with James McDaniel, Jay Sanders, Kathy Rossetter, Elizabeth Berridge, John Bedford-Lloyd, John Bowman, Dave Florek, Lois Chiles, Hansford Rowe. Wed.-Fri. at 8, Sat. at 7 & 10:30, Sun. at 3 & 7:30; $12-$10; from 12/12. **WPA**, 138 Fifth Ave. (206-0523).

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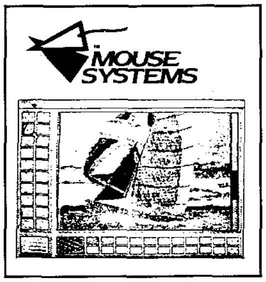

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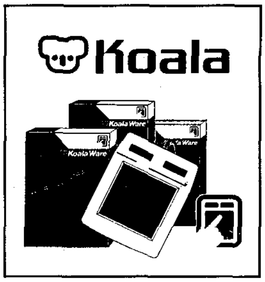

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ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Sally Faye Reit, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel**, 121 Christopher (924-8782).

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. With Stuart Zagnit, Scott Wentworth, Barbara McCulloh, and Mark Zeller. Wed.-Sat. at 8,Wed. & Sat. at 2, Sun. at 2 & 5:30; $22-$27.50. **Audrey Wood Theatre**, 359 W. 48th St. (307-5452).

LA BOHEME—Linda Ronstadt stars (three times a week) in Puccini's opera, and Gary Morris is Rudolfo; the starring roles are sung by Patti Cohenour and David Carroll other times. Cass Morgan plays Musetta. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 12/30. **Public**, 425 Lafayette (598-7150).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun.at 2 & 5,$30-$35. **Orpheum**, 126 2nd Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher Theater**, 1230 Fifth Ave. (534-2804). ●

MESSIAH—Martin Sherman's play, set in Poland in 1665 where rumors are circulating that a Jewish messiah has finally arrived; directed by David Leaveaux, featuring Mark Blum, David Warrilow, Margaret Gibson, Diane Venora, and Karen Ludwig. Tues.-Fri. at 8, St. & Sun. at 2:30 & 8; $23-$25; 12/11-1/13/85. A Manhattan Theatre Club production at **The Space at City Center**, 131 W. 55th St. (944-3900).

THE MISS FIRECRACKER CONTEST—Holly Hunter stars in a revival of Beth Henley's comedy about a Southern woman with a shady past who has developed loftier ambitions; directed by Stephen Tobolowsky. With Mark Linn-Baker, Joyce Reehling-Christopher, June Stein. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20-$24. **Westside Arts Theatre**, 407 W. 43rd St. (541-8394).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company**, One Sheridan Square (691-2271).

OY MAMA! AM I IN LOVE!—Mary Soreanu in a Yiddish show (English subtitles) with book by Moshe Blum, music by Ed Linderman, and lyrics by Yakov Alper; directed by Michael Greenstein. Wed. at 2 & 8, Sun. at 2 & 5:30, Sat. at 8:30, Thurs. at 2; $12.50-$21.50. **Town Hall**, 123 W. 43rd St. (921-9447).

PACIFIC OVERTURES—Revival of the play, with music and lyrics by Stephen Sondheim and book by John Weidman, which chronicles the arrival of Commodore Perry in Japan in 1853; directed by Fran Soeder. With Ron Yamamoto, Allan Tung, Christine Toy, Tom Matsusaka, Tom Marino, Diane Lam, Gaylin Kong, Francis Jue, Thomas Ikeda, Gerri Igarashi. Tues.-Sat. at 8, Sun. at 7:30; Sat. & Sun. at 3; $17.50-$32.50. **Promenade**, Bdway at 76th (239-6200).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Rechtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/3/85. **Folksbiene Theater**, 123 E. 55th (755-2231).

SHADES OF HARLEM—An evening at the Cotton Club of the '20s, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, and tap. With Tina Pratt, Tyu Stephens, Jeree Palmer, and Branice McKenzie. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22. **Village Gate**, Thompson and Bleecker (475-5120).

TOTAL ECLIPSE—Peter Evans and Michael Cerveris star in Christopher Hampton's play which is set in Europe at the end of the 19th century where artists are making great breakthroughs, and focusing on the relationship between Rimbaud and Verlaine; directed by John Tillinger. With Marissa Chibas, I. M. Hobson, Adrian Sparks and Caitlin Clarke. Preview prices now: Tues.-Fri at 8, Sat. at 7 & 10, Sun. at 3 & 7; $18. Opens 12/13, and the prices then will be $30 for Sat-

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urdays, all others $28. **Westside Arts Theatre**, 407 W. 43rd St. (541-8395).

Theater Companies

AMERICAN JEWISH THEATRE—Joey Faye and Estelle Harris star in a revival of Joseph Stein's 1963 *Enter Laughing*, based on a novel by Carl Reiner detailing his experiences while breaking into show business; directed by Dan Heid; with R. Michael Baker, Owen Rackleff, and Maurice Brenner. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; thru 1/13/85. **92nd St. Y**, 1395 Lexington Ave. (427-4410).

BLACK/LATIN/ASIAN THEATRE—Steven Gary Simon's *Kindred Spirits*, a comedy concerning two men, one Latin, the other Jewish, who are forced by circumstances to come to grips with each other's humanity; directed by Samuel P. Barton; featuring the author and Jose Febus. Thurs.-Sat. at 8, Sun. at 3; $6; thru 12/16. **INTAR Stage Two Theatre**, 508 W. 53rd St. (387-1089).

BREAD AND PUPPET THEATER—*The Nativity, Crucifixion, and Resurrection of Archbishop Oscar Romero of El Salvador;* directed by Peter Schumann. 12/13-23 (exc. 12/17) at 8; $4. **Judson Memorial Church**, 55 Washington Square So. (673-9174).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater**, 351 E. 74th St. (772-8707).

CIRCLE REPERTORY—James Paul Farrell's *Bing and Walker* deals with the friendship between a brain-damaged man and his sister's ex-boyfriend; directed by Dan Bonnell; with Stephanie Musnick, Everett Power, Jack Davidson, Samantha Atkins. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $22.50-$25; thru 12/30. **Circle Repertory Theatre**, 99 Seventh Ave. South (924-7100).

CITY STAGE CO.—*Iphigenia/Agamemnon*, by Euripides and Aeschylus, about the fall of the House of Atreus. Tues.-Sun. at 8, Sat. & Sun. at 3; $15; thru 12/16 (closed 12/17-23). 12/27-31, *Elektra/Orestes*, by Aeschylus, Sophocles, Euripides, have to do with the second generation of Atreus; translated by Robert Fagles and directed by Christopher Martin. **CSC Theater**, 136 E. 13th (677-4210).

ENSEMBLE STUDIO—Richard Greenberg's *The Bloodletters*, comedy centering around a son with an embarrassing personal ailment; directed by Shirley Kaplan. Tues.-Sat. at 8, Sun. at 2 & 7; $10-$12; thru 1/6/85. **Theatre**, 549 W. 52nd St. (247-3405).

EQUITY LIBRARY THEATRE—Revival of William Marchant's *The Desk Set*,which deals with a battle of brains vs. computers; directed by Lise Liepmann. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 12/16. **Equity Theatre**, 310 Riverside Dr. (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $7.50-$10. **Theatre**, 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller, and Can o' Worms*, three different nights of cabaret political satire in skits and song. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse**, 79 E. 4th St. (254-5060).

JEWISH REPERTORY THEATRE—A revival of Ronald Ribman's comedy *Cold Storage*; directed by Len Cariou, and starring Joe Silver and Jay Thomas. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $12-$15. **Theatre**, 344 E. 14th St. (279-4200).

LAMB'S THEATRE COMPANY—*The Gifts of the Magi*, adapted from two holiday stories by O. Henry, with lyrics and book by Mark St. Germain, music by Randy Courts; directed by Christopher Catt. Thurs.-Sat. at 8; $10-$12; thru 1/6/85. **Little Theatre**, 130 W. 44th St. (997-1780).

LA MAMA E.T.C—Thru 12/16: *Shepard Sets*, three plays by Sam Shepard; *Black Bog Beast Bait, Suicide in Bb, Angel City*; directed by George Ferencz. Wed.-Sun. & Mon. at 7:30, Sun. at 3; $10-$15, in the annex. Thru 12/16, Shadow Theatre Company presents Aeschylus's *Prometheus Bound*, directed by Bill Reichblum, translated by Peter Arnoff. Tues.-Sun. at 7:30; $6. At the Cabaret: *Dreams of Becoming*, written and sung by actress/singer Amy Coleman. 12/13 & 14 at 11 p.m.; $8. **La MaMa, ETC.**, 74A E. 4th (475-7710).

NEGRO ENSEMBLE COMPANY—Joseph Walker's *District Line*, a play that takes place at a taxi stand on the border of Maryland and Washington, D.C.; directed by Douglas Turner Ward. Thru 12/23. **Theatre Four**, 424 W. 55th (575-5860).

N.Y.THEATRE STUDIO REP—Thomas G. Dunn's *For Her Own Good*, directed by Cheryl Faraone; featuring Susan Greenhill, K.C.Kelly, and Nick Cosco; and Jean Genet's *The Maids*, directed by James Petosa; featuring Susan Sharkey, Demetra Karras, and Patricia Oetkin. Both plays run in rotation through 12/23; $8. Call theatre for specifics. **T.O.M.I. Theatre**, 23 W. 73rd St. (279-4200).

PLAYWRIGHTS HORIZONS—Peter Parnell's *Romance Language* is a delightful fantasy that takes 19th century writers and their characters on a trip through America; directed by Sheldon Larry. With Al Carmines, Cynthia Harris, William Converse-Roberts. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $18-$10. **Mainstage**, 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Gloria Gonzalez's *Cafe Con Leche;* Federico Garcia Lorca's *Bodas de Sangre*; *Dona Francisquita*, and *Puerto Rico: Encanto Y Cancion*. $8-$10; thru 12/31. **Gramercy Arts**, 138 E. 27th (889-2850).

ROYAL COURT REP—Tim Kelly's *Murder by Natural Causes*, directed by Phyllis Craig. Fri. & Sat. at 8, Sun. at 3. **Theater**, 301 W. 55th (997-9582).

SECOND STAGE—Miguel Pinero's *Short Eyes*, an honest and powerful prison drama, directed by Kevin Conway, featuring Michael O'Keefe and Esai Morales. Thru 12/16. **McGinn/Casale Theatre**, Broadway at 76th St. (787-8302).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx*, directed by Bari Seth Brown; Horovitz's *Line*, directed by Vince Scott; and Renaldo Ferradas's *The Visionary* (in English and in Spanish), about a contemporary mother whose mission is to reunite with her son whom she believes to be the new Christ. **Theater**, 15 W. 13th St. (675-6677).

WEST SIDE REPERTORY—Arthur Pinero's *Trelawny of the 'Wells'*, a comedy revolving about show-business people and members of the aristocracy. Fri.-Sun. at 8, Sun. at 3; $7; thru 2/3/85. **West Side Theatre**, 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALMOST AS IN A DREAM—Daryl Chin's multimediapiece; directed by Larry Qualls, deconstructing structures inherent in screwball comedy. Thurs.-Sun. at 8; $4; 12/13-16, 20-23, 27-30. **Theater for New City**, 162 Second Ave. (254-1109).

ANNA—Viveca Lindfors stars in a one-woman show about a gypsy Swedish woman, conceived and adapted by Lindfors from the diary of Anna Olsdotter-Wing; directed by Linda Laundra. Sundays only, at 3 & 7; $8. **Writers Theater**, 133 2nd Ave. (777-8927).

BOUND TO RISE—A musical based on the adventure novels of Horatio Alger, Jr.; directed by Barbara Vann Thurs.-Sat. at 8, Sun at 3; $6-$10; thru 1/3/85. **Medicine Show**, 6 W. 18th St. (255-4991).

CHRISTMAS RAPPINGS—A musical by Al Carmines, based on New Testament Christmas texts; directed by William Hopkins. 12/14, 15, 27, 29 at 8:30; $6. **Baptist Church**, 30 E. 31st St.(369-6045).

CITY MEN—Comedy about gay life and love in the 70s, by Philip Blackwell and Laurence Senelick, directed by Michael Bavar. Tues.-Sun; $6; 12/30-1/13/85. **Actor's Outlet**, 120 W. 28th (807-6655).

DIVORCE ME, DARLING!—Musical comedy sequel to *The Boy Friend*, with music and lyrics by Sandy Wilson. 12/13 at 7, 12/15 at 2 & 8; $6. **MAP Theatre**, 921 Madison Ave. (249-7346).

DOUBLE BILL—Laurence Holder's two one-man productions, *What It Is, What It Ain't* and *Hot Fingers*; directed by Elliott Ware and Glenn Weiss. Thurs.-Sat. at 8, Sat. & Sun at 3; $10; thru 12/16. **Vital Arts Center**, 78 Fifth Ave. (675-1136).

DOUBLE BILL—Jeffery S. Suit's *Thinking* and *Marines*, directed by Christopher McFadden. The first is an absurdist love story; the second depicts young men on the battefront. 12/14, 15 at 8; $5. **Fourth Floor Loft**, 30 Bond St. (749-2002).

DOUBLE BILL— Thornton Wilder's *The Long Christmas Dinner* and Nicholas Riva's *Final Moments*; directed by Michael Tubenslag. 12/16 at 7, 12/11, 17, 18 at 8; $5. **Jan Hus**, 351 E. 74th (288-6743).

ELEONORA DUSE: A LIFE, A LEGACY—Geraldine Abbate and Lynn Middleton star in this biographical piece written and directed by Middleton. Thurs.-Sat. at 7:30, Sun. at 4; $10; thru 12/16. **18th St. Playhouse**, 145 W. 18th St. (699-4062).

FOR EVERYONE WHO KNOWS A WOMAN—A performance piece by therapists, actors, and educators about five women journeying through their womanhood; by Common Threads. 12/12-14 at 8; $5. **Studio**, 32 Washington Pl. (598-3067).

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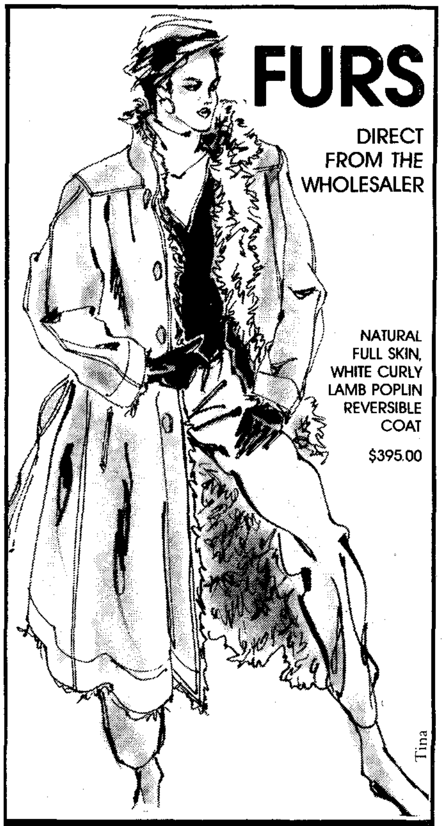

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THEATER

FIZZLES—Samuel Beckett's collection of 8 short prose pieces from 1960-1975, starring Ryan Cutrona and directed by Elizabeth Diamond. 12/14, 15, 21, 22 at 11:30 p.m.; and 12/17 at 8 p.m.; $6. **Performance Space 122**, P.S. 122, 150 First Ave. 9477-5288).

FRANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who "even in leather would look like a queen." Thurs.-Sun. at 8:30, Sat. at 7 & 10; $10. **Shandol**, 137 W. 22nd St. (279-4200).

HORIZONS—A musical drama by 20-year-old Jack Adolfi, music by Carlos Davidson, lyrics by Kathleen True, directed by Paul Eiseman, speaking of the frustrations and hopes of today's youth. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; thru 12/30. **Riverwest Theatre**, 155 Bank St. (243-0259).

IN BETWEEN—A one-woman show, written, directed, and performed by Bina Sharif, exploring the struggles of an immigrant who leaves behind an oppressive society in search of freedom. Thurs.-Sun. at 8 thru 12/20-30. **Theater for the New City**, 162 Second Ave. (254-1109).

ISSUE? I DON'T EVEN KNOW YOU!—A political and topical revue by The Acting Company and Friends; directed by Jack Heifner; with Kim Staunton, Casey Biggs, Kristine Neilsen, Becky Borczon, Anderson Matthews, Diane Kamp, Jack Kenny, Wayne Knight. Wed. & Thurs. at 9, Fri. & Sat. at 11; Sun. at 7; thru 12/20. **The Ballroom**, 253 W. 28th St. (244-3005).

IT'S MY PARTY—A musical comedy revue with a 60's flavor, written and conceived by Natalia Gervais; directed by Rick Dawn. Fri. at 11 p.m., thru 2/8/85; $5. **13th St. Theater**, 50 W. 13th (675-6677).

LADY WINDERMERE'S FAN—Oscar Wilde's 1892 comedy of manners tells of a priggish woman whose moral certainties grow shaky when she discovers her husband is seeing a mysterious other woman; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; thru 12/23. Meat and Potatoes Production. **Alvina Krause Theatre**, 306 W. 38th (564-3293).

LITTLE BIRDS FLY—Harding Lemay's play that explores the unstated warfare that exists between brothers and sisters. Wed.-Fri. at 8, Sun. at 2; $8; thru 12/21. **T.N.G.T.**, 420 W. 42nd St. (279-4200).

LETTERS FROM A MATCHMAKER—John B. Keane's play detailing the loneliness of the hills people of West Kerry; with Terry Donnelly and Mickey Kelly; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; $8. **Irish Arts Center**, 553 W. 51st St. (757-3318).

LONELY STREETS—January Stevens's slice-of-life drama set in Hell's Kitchen where derelicts wallow in their sordid existence; directed by Dan McKereghan. Debra Reichler. Thurs.-Sun. at 8; $6; thru 12/23. **Courtyard Theater**, 39 Grove St. (228-5490).

MACBETH—The Shakespeare tragedy, set in the future, featuring electronic music by David Meschter; directed by A. M. Raychel. With John Beuscher, Joey Werzinger, Dana Bryant, Michael Swiskay, Will Casey, David Simonds, and Virginia Cotts. 12/13-14 at 8:30, 12/15 & 16 at 2 & 8:30; $10. **Judith Anderson Theatre**, 422 W. 42nd St. (807-4990).

THE MAJOR GENERAL'S MEMOIRS—William Russell's tale of the workings of the military mind through series of probing interviews between the M.G. who has been jailed for war crimes, and a persistent writer who hopes for a sensational story; directed by Lawrence Sacharow; with George Bartenieff and Marta Hefin. 12/13-16 at 8; $4. **Theater for the New City**, 162 Second Ave. (254-1109).

MARRIAGE—Gogol's comedy about people who cannot differentiate between dreams and reality. Fri. & Sat. at 7:30; $8; thru 1/26/85. **Theater in Action**, 430 W. 14th St. (873-5987).

MEDIA MESSIAH—A musical, written and directed by Ariel Lucas, centers on a media manipulator who arranges his own assassination in order to become history. With Libby Burke, Tug Wilson, Dean Christopher. Wed.-Sat. at 8; $6; thru 12/16. **Musical Theatre Works**, 133 Second Ave. (361-2716).

MEASURE FOR MEASURE—Shakespeare's cautionary tale of government officials who betray their public trust for their own gains, set in "Moral America". Thurs.-Sun. at 8; $6; thru 12/23. **New Theatre**, 62 E. 4th St. (255-2234).

NIGHT RIDE—Martha Carpentier's family drama about disillusion and loss; directed by David Rogow, featuring Jack Rose. 12/13, 14 at 4 p.m. 12/15 at 2:30 p.m. Admission is free. **Bruno Walter Auditorium**, 111 Amsterdam Ave. (870-1630).

AN OCCASION OF SIN—Deborah Lundy's play about the right to die and mercy killing, directed by Will Lieberson; with Mike Champagne, Pat Squire, Robert Haufrecht, Howard, Mungo, Susan Monts, and Keith Michl. Tues.-Sat. at 8, Sun. at 3 & 7; $8. **Quaigh Theatre**, 108 W. 43rd St. (221-9088).

ONCE ON A SUMMER'S DAY—A musical by Jeff Lunden and Arthur Perlman about the relationship between Lewis Carroll and Alice for whom he wrote his fantasies; directed by John Henry Davis. With David Purdham, Kimi Morris, Carolyn Mignini, Todd Graff, David Greene, Mimi Wyhe. Wed.-Sat. at 8, Sun. at 2 & 7; $8; thru 12/23. Sixth floor, **Ensemble Studio**, 549 W. 52nd St. (247-3405).

OUT CRY—Tennessee Williams's two-character play about the alienation and love between a sister and brother (David-Christian Hamblin and Theresa Della Valle); directed by Laurel Keating. Play is set in an asylum prior to the separation of the siblings. Thurs.-Sat. at 8, Sun. at 3; $10; from 12/11. **Noel Coward Theatre**, 164 11th Ave. (206-1764). Postponed.

PORNO IN THE 'BURBS—Craig Clinton's *The Slide* and *Swap*, two one-acters dealing with suburbia and the boredom that sets in eventually; directed by David Wilcox. Thurs. & Fri. at 8, Sat. at 8:30; $6; thru 12/15. **Divine Theatre**, 50 E. 7th St. (477-0667).

THE SECOND BEGINNING—Emanuel Fried's play about conflict between marriage and politics; directed by R. Hughes. Wed.-Sat. at 8; $8; thru 12/15. **Writers Theatre**, 133 Second Ave. (777-8927).

STRAWBERRY FIELDS FORGOTTEN—Sevasti E. Zographos's tribute to John Lennon, and a look at the world he left behind. 12/12-15 at 8, 12/15 at 3; $6-$8. A Stage Left production. **New Vic Theater**, 219 Second Ave. (793-5563).

SULLIVAN AND GILBERT—Kenneth Ludwig's comedy, with selections from the familiar works, telling of the legendary operetta masters; directed by Larry Carpenter. George Ede and Jonathan Moore play the pair. Also in the cast—Marsha Bagwell, Michael Connolly, Tom Carson, Gordon Stanley, Etain O'Malley, John Keane, Chris Council, Marcy DeGonge. Wed.-Sat. at 8, Sun. at 3; $8 thru 12/16. **StageArts Theater**, 120 W. 28th St. (279-4200).

A TASTE OF HONEY—Revival of the splendid Shelagh Delaney play focusing on a working-class adolescent and her relationships with a motley crew; directed by Larry Loonin. 12/12 at 3, 12/14 at 1 & 8, 12/15 at 3 & 8, 12/16 at 3; FREE! **Studio Theatre**, Lehman College, Bedford Park Blvd. W. & Golden Ave., Bronx (960-8134).

THREE ONE-ACTS IN REP—Barry Crooks's *The Hungry Man*, about a person's dreams and visions; Erwin Sylvanus's *Dr. Korczak and the Children*, set in the Warsaw ghetto during Nazi occupation; *Air For One*, Wendy Salkind's story of 16-year-old Siamese twins. Call theater for specific dates. Wed., Thurs., Sun. at 8, Fri. & Sat. at 9:30; $8; thru 12/23. **Ohio Theatre**, 66 Wooster St. (219-2450).

TIES THAT BIND—Claudette Brown's play about a family reunion; directed by Corine Kemp-Scott. Thurs-Sat. at 8, Sun. at 3; $13; thru December. **West End Theatre**, 302 W. 91st (368-4038).

TIMES SQUARE ANGEL—A Christmas fantasy by Charles Busch, set in New York in 1948, depicting a heavenly attempt to save a nightclub singer from apparent ruin; directed by Kenneth Elliott. With Ralph Buckley, Chick LaFountain, Arnie Kolodner, Charles Busch, Theresa Aceves, Robert Carey Yvonne Singh. Thurs.-Sat. at 9, Sun. at 7; $5; thru 12/30. **Limbo Lounge**, 647 E. 9th St. (475-5621).

VANITIES—Jack Heifner's comedy revolving around the lives of three best friends from highschool to college; directed by Samuel L. Leiter. Thurs.-Sat. at 8, Sat. at 2 & 8, Sun. at 2; $4 & $5; thru 12/16. **Gershwin Theater**, at Brooklyn College (780-5006 for directions).

WAITING FOR LEFTY—Revival of the Clifford Odets play about the unionization of cab drivers; directed by Howard Da Silva. Wed.-Sat. at 8; thru 12/22; $6. **Paul Mazur Theater**, 555 E. 90th St. (734-8751).

WHINING AND DINING—Robin Epstein and Sarah Schulman wrote and directed this Lesbian biblical comedy retelling the Job story. Fri.-Sun. at 8; $5; 12/21-1/13/85 at 8. **University of the Streets**, 130 E. 7th St. (533-7667).

WOMEN OF ARMAGH—Joseph P. McDonald's play dealing with a woman thrown into a northern Ireland prison, and all the politics attendant on that action; directed by Ernie Martin. 12/14, 15, 16 at 8 (Sat. at 2, Sun. at 3); $6. Actors Creative Theatre, Ltd. **Studio Theatre**, 311 W. 43rd St. (397-5880).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PAT ABBOTT-RYAN/AL ORTEGA/REBECCA CROSS—"Neo-Fauve" paintings by all three. Thru 1/30. D'Este, 51 E. 63rd (752-8948).

BORIS ANISFIELD—Early works by this Russian painter who was associated with Diaghilev, Bakst, and Benois, thru 12/31. Shepherd, 21 E. 84th (744-3392).

GARY BUKOVNIK—New paintings, thru 1/12. Staempfli, 47 E. 77th (535-1919).

OTTO COENEN—Paintings and works on paper by a German Expressionist, thru 12/15. Goethe House, 1014 Fifth (744-8310).

DEBORAH DEICHLER—Symbolic portraits and still lifes that show this artist's fascination for detail, thru 12/22. Davidson, 43 E. 78th (734-6702).

MARIANNE ENGBERG—Pinhole photographs of Jerusalem, thru 12/29. Urdang, 23 E. 74th (288-7004).

GOYA—"The Disasters of War" and other prints from the collection of the Arthur Ross Foundation, thru 1/16. Spanish Institute, 684 Park (628-0420).

MICHAEL GREEN—Non-objective paintings in a series called "Planned Space," thru 12/19. Viafora, 790 Madison (517-7022).

IPOUSTEGUY—Figurative bronze sculpture and charcoal drawings, thru 1/5. Bernard, 33 E. 74th (988-2050).

KOENIGSTEIN—New works in graphite on paper and on aluminum, thru 1/12. Elkon, 1063 Madison (535-3940).

HENNER KUCKUCK—Constructions made of wood, metal and wire cable that are based on a system of balance and tension, thru 1/5. Cecil, 16 E. 72nd (517-3605).

FRANTISEK KUPKA—Paintings, pastels and drawings, thru 12/15. Hoffeld & Co., 1020 Madison (734-5505).

MICHAEL LEKAKIS—Wood sculptures, thru 12/29. Kouros, 831 Madison (879-5454).

SEYMOUR LIPTON—Recent metal sculpture, thru 1/8. Weintraub, 992 Madison (879-1195).

TEDDY MILLINGTON-DRAKE—Watercolors of the Greek island, Patmos, thru 1/12. Mazoh, 13 E. 76th (737-2203).

KEVIN MOSS—Paintings of empty city streets at night, thru 1/5. Fourcade, 36 E. 75th (535-3980).

MAX PECHSTEIN—Paintings, watercolors, and drawings by this German Expressionist, as well as works by other Brucke artists, including Heckel, Kirchner, Nolde, others, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

ULLA RANTANEN—Compositions of stones and fallen branches in large-scale watercolors, thru 12/21. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

FRITZ SCHOLDER—Recent paintings and monotypes, thru 1/5. ACA, 21 E. 67th (628-2440).

WILLIAM S. SCHWARTZ—Modernist paintings, drawings and lithographs by a Russian-born artist, thru 12/29. Hirschl & Adler, 21 E. 70th (535-8810).

SEMPE—Drawings and illustrations by an artist known for his *New Yorker* covers, 12/11-1/19. Lefebre, 47 E. 77th (744-3384) and French Cultural Services, 972 Fifth.

JUDITH SHEA—Recent work, thru 12/22. Willard, 29 E. 72nd (744-2925).

JORGE TACLA—Expressionistic mixed-media works on paper, thru 12/22. Haime, 1000 Madison (772-7760).

SCIPIONE VANNUTELLI—Watercolors from this 19th century artist's Italian, French, and English sketchbooks, thru 12/29. Shepherd, 21 E. 84th (861-4050).

ROGER VIVIER—"Architecture du Frivole"—drawings, models and shoes from the 1950's to the present, with photographs by Erica Lennard, thru 1/19. Facade, 1044 Madison (744-4997).

JAMES MCNEILL WHISTLER—A show of 138 small works from over 40 private collections in the United States and Great Britain, commemorating the 150th anniversary of the painter's birth, thru 12/27. Knoedler, 19 E. 70th (794-0550).

HENRY H. WOLF—Portraits and self-portraits on canvas and on paper, thru 1/16. Marymount Manhattan, 221 E. 71st (472-3800).

HOSSEIN ZENDEROUDI—Calligraphic monotypes, thru 1/5. Taghinia-Milani, 1080 Madison (570-6173).

DOROTHY ZILKA—Long, irregularly-shaped paintings of land and seascapes, thru 1/5. Schlesinger-Boisante, 822 Madison (734-3600).

57th Street Area

JAMES BUTLER—Recent figure paintings and pastels, thru 12/22. De Nagy, 41 W. 57th (421-3780).

ENZO CUCCHI/ROBERT RAUSCHENBERG/DONALD SULTAN—New paintings by all three. Thru 1/5. BlumHelman, 20 W. 57th (245-2888).

JANE DICKSON/KEN GOODMAN/RICHARD TOBIAS—Oilstick drawings of carnival images and of New York's Times Square area/Paintings of archetypal figures/Paintings based on a grid structure that take a humorous look at traditional formalist painting. 12/11-1/5. Alexander, 20 W. 57th (757-3721).

ARTHUR G. DOVE—Paintings, drawings, watercolors and collages, thru 12/29. At Dintenfass, 50 W. 57th (581-2268), Salander-O'Reilly, 22 E. 80th (879-6606), and Mathes, 851 Madison (249-3600).

JEANNE DUVAL—Figure, still life and landscape paintings, thru 12/22. French, 41 W. 57th (308-6440).

MAX ERNST—Sculpture, including mysterious gargoyles, pictographic reliefs and fragments from the monumental "Capricorn" grouping, thru 12/31. Herstand, 24 W. 57th (664-1379).

ERTE—A 92nd birthday retrospective of his sculpture, gouaches, graphics, and scarves, thru 12/31. Dyansen 57, 11 E. 57th (489-7830).

DOMINIQUE FITCH-FEBVREL—Decoupages (papercuts in light boxes), with subject matter drawn from fairy tales, mythology and folk tales with women as the central characters, thru 1/12. Fitch-Febvrel, 5 E. 57th (688-8522).

MARY FRANK—New monotypes and sculpture, thru 12/15. Zabriskie, 724 Fifth (307-7430).

JUAN GENOVES/JOHN PIPER—New paintings/Paintings and watercolors. Thru 12/29. Marlborough, 40 W. 57th (541-4900).

AL HIRSCHFELD—Ink drawings, lithographs and etchings, thru 1/5. Felicie, 141 E. 56th (752-7567).

HANS HOKANSON/EMILY MASON—Carved wood sculptures/Colorful abstract paintings on paper, in oil. Thru 12/20. Borgenicht, 724 Fifth (247-2111).

SATISH JOSHI—Abstract paintings of massive objects floating in space, thru 12/22. Phoenix, 30 W. 57th (245-5095).

ROBERTO JUAREZ—New paintings and drawings of multi-cultural subjects that reflect the artist's interest in the paintings of Picasso, Matisse, Orozco, Bonnard, Hartley and Guston, thru 1/5. Miller, 724 Fifth (246-1625).

DONALD JUDD/MICHAEL GRAVES—Architectural drawings and furniture, thru 1/5/Drawings for Fitzgerald's *The Great Gatsby*, depicting the interiors, furnishings, architecture and landscape of the novel, thru 12/29. Protetch, 37 W. 57th (838-7436).

PAUL KANE—Drawings, 1982-1984, thru 12/29. Siegel, 24 W. 57th (586-0605).

MICHAEL LUCHS—Recent work, thru 1/5. Oscarsson Hood, 41 W. 57th (750-8640).

ANTINE NIVOLA—Female figures, carved or cast in travertine, bronze, wood and cement, in a series called "Sardinian Widows," thru 12/22. Washburn, at 42 E. 57th and 113 Greene (753-0546).

KENNETH NOLAND—Recent large-scale abstract paintings, thru 12/29. Emmerich, 41 E. 57th (752-0124).

JANIS PROVISOR—Paintings inspired by Colorado landscape, thru 12/22. Solomon, 724 Fifth (757-7777).

STEPHANIE ROSE—Large-scale oil paintings with both figurative and abstract forms, thru 12/15. Getler/Pall/Saper, 50 W. 57th (581-2724).

HARRIET SHORR/DAVID HENDRICKS—Large-scale still life paintings/Drawings of landscapes and cityscapes. Thru 12/22. Fischbach, 24 W. 57th (759-2345).

SAUL STEINBERG—New work, thru 1/5. Pace, 32 E. 57th (421-3292).

MARK TOBEY—Paintings and prints, thru 1/5. Rosenberg, 20 W. 57th (757-2700).

NIGEL VAN WIECK—Strongly symbolic figure paintings addressing dangerous relationships between men and women, thru 12/29. Tatistcheff, 50 W. 57th (664-0907).

CHARLES W. YEISER—Still-life paintings, thru 12/25. Munroe, 56 W. 57th (246-9616).

East Village

ROSS BLECKNER—A 10' x 14' painting made specifically for this gallery space entitled "The Oceans," plus smaller paintings relating to the theme of water, thru 12/30. Nature Morte, 204 E. 10th (420-9544).

MICHAEL CHANDLER/GARTH EVANS/JOE SMITH—Recent sculpture by all three. Thru 12/30. Wolff, 513 E. 6th (460-5844).

DANA BRYAN GARRETT—Symbolic paintings of haunted, visionary landscapes, thru 12/30. Garet, 204 E. 10th (475-8701).

HOLLY HUGHES—Visions of nature in abstract paintings, thru 12/23. Piezo Electric, 437 E. 6th (505-6243).

MICHAEL MCCOLLUM—Figurative drawings in oil stick and monoprints, thru 12/23. Area X, 200 E. 10th (477-1177).

HANS-GERD MEHRTENS—Paintings and totemic sculpture, thru 1/6. Pictogram, 443 E. 9th (865-5476).

MARILYN MINTER/CHRISTOF KOHLHOFER—Large-scale paintings with both figurative and abstract elements, collaborated on by these two artists; also collages by Buster Cleveland in the installation room, thru 12/23. Gracie Mansion, 167 Ave. A (477-7331).

RHONDA WALL—Paintings and drawings inspired by East Village life, thru 12/23. Sensory Evolution, 443 E. 6th (505-9144).

SoHo and Tribeca

JOHN ALTOON—Oil paintings from 1960-1965, by an artist who was a major influence on the California art world of the '60s, thru 1/26. Thorp, 103 Prince (431-6880).

ALIGHIERO E. BOETTI—New work by a leading member of "Arte Povera," thru 12/22. Weber, 142 Greene (966-6115).

GRETNA CAMPBELL—Romantic landscape paintings, 12/11-1/5. Ingber, 460 W. Broadway (674-0101).

NORMAN COHN/GARRY NEILL KENNEDY/KRZYSZTOF WODICZKO—Portraits/Figure paintings/Documents of public projections. Thru 12/22. 49th Parallel, 420 W. Broadway (925-8349).

GEORGE CONDO—Oil paintings, some of which are portraits, influenced by Surrealism, thru 1/3. Gladstone, 152 Wooster (505-8690).

EVELYN ELLWOOD/THEODOROS STAMOS—Abstract pastel drawings/"Infinity Field" tapestries and paintings. Thru 12/29. Meisel, 141 Prince (677-1340).

ROBIN GAYNES—Heavily-textured oil paintings, works on vinyl, and ceramics, 12/11-29. Ceres, 91 Franklin (226-4725).

FRANK GEHRY—Lamps in the forms of fish and snakes, made of colored, hand torn chips of formica,

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illuminated from within, thru 12/22. Metro Pictures, 150 Greene (925-8335).

MICHAEL GLANCY/KYOHEI FUJITA—Carved and electroformed glass sculptures/Glass boxes for the tea ceremony. Thru 12/23. Heller, 71 Greene (966-5948).

SUSAN HARTNETT—Drawings, thru 1/12. Art Galaxy, 262 Mott (966-0426).

PETER HUTCHINSON—"Mountain Grammar"—collages of photographs and painting with a line of text beneath, thru 12/22. Gibson, 568 Broadway (925-1192).

NEIL JENNEY—Recent paintings, thru 12/22. Oil & Steel, 157 Chambers (964-1567).

LEORA LAOR/GRANT DRUMHELLER—Recent large format color photographs showing figures covered with blue-black mud, in a series titled "Dead Sea"/Romantic figurative paintings on a monumental scale, inspired by mythology and religion. Thru 1/5. Cutler, 164 Mercer (219-1577).

JOE LEWIS—Drawings, objects, and prints, thru 12/22. Manhattan Art, 81 Greene (219-2007).

MELISSA MEYER—Paintings and drawings, 1980-1984; thru 12/29. Exit Art, 578 Broadway (966-7745).

JU MING/LIN EMERY AND JAMES DREW—New bronze sculptures inspired by Tai Chi movements/An audio-kinetic sculptural installation that is an interpretation of the death of Thomas a Becket. Thru 12/29. Hutchinson, 138 Greene (966-3066).

MATT MULLICAN—Recent works in granite and stained glass, also banners and paintings, thru 12/29. Boone, 417 W. Broadway (431-1818).

JOHN OKULICK—New wall sculptures that make reference to architecture, spacecraft and freeways, thru 1/16. Hoffman, 429 W. Broadway (966-6676).

LYDIA OKUMURA—Paintings of geometric forms that look like studies for installations, thru 12/22. Condeso-Lawler, 76 Greene (219-1283).

RICK PROL—Expressionistic paintings, thru 12/22. Bromm, 90 W. Broadway (732-6196).

LIZ WHITNEY QUISGARD—Paintings and collages with imagery derived from Eastern and Baroque architecture, thru 12/29. Starkman, 465 W. Broadway (228-3047).

MICHAEL ROSS—New paintings, thru 1/5. Semaphore, 462 W. Broadway (228-7990).

KENNY SCHARF—New paintings, thru 1/5. Shafrazi, 163 Mercer (925-8732).

GEORGE SCHNEEMAN—An annual "Christmas store" installation, thru 1/5. Red Studio, 301 Church (219-8239).

RUSS WARREN—"Emblems of the Unseeable"—paintings that explore this artist's personal vision of a surreal world, thru 1/5. Kind, 136 Greene (925-1200).

HANNAH WILKE—Polychrome ceramic sculpture, ranging from tabletop pieces to major floor pieces, thru 12/29. Feldman, 31 Mercer (226-3232).

ROBERT WILSON—Drawings, thru 12/22. Cooper, 155 Wooster (674-0766).

Other

GIOVANNI BOLDINI—Portraits by a late 19th century Italian painter, depicting the demi-mondaine world of Paris, thru 12/22. Grey Art Gallery, 33 Washington Place (598-7603).

RICHARD HOFMANN—Paintings of heaven and hell, thru 1/12. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

AUGUSTUS SAINT-GAUDENS—Bronze reliefs, busts, medals, plaster casts, gilded reductions, statues and photographs, thru 12/19. Cooper Union, 7th St. at Third Ave. (254-6300).

RUFINO TAMAYO—Paintings from 1937-1977, showing his progression from Mexican Surrealism to an exploration of color, surface and other formal values, and finally, to a preoccupation with universal symbols, thru 1/31. Martin, 213 E. 49th (980-8104).

CONSTANTIN XENAKIS—Paintings with stenciled imagery repeated over and over again, thru 12/29. Perlson, 430 W. 14th (675-7503).

GROUP SHOWS

Madison Avenue and Vicinity

AUSLANDER & WITTGENSTEIN—25 E. 77th (288-1493). European paintings, from 1860-1910, by Alma-Tadema, Beraud, Corot, Manet, Tissot, others; thru 12/21.

CDS—13 E. 75th (772-9555). Paintings by Latin American artists, including Dr. Atl, Botero, Kahlo, Lam, Rivera, others; thru 1/5.

COE KERR—49 E. 82nd (628-1340). 19th and 20th century American paintings by Bellows, Bierstadt, Chase, Prendergast, Weir, others; thru 12/28.

COLNAGHI—26 E. 80th (772-2266). English portraits, paintings, and watercolors by Gainsborough, Lawrence, Reynolds, Romney, others; thru 12/20.

ERICSON—23 E. 74th (737-6155). "Winter Solstice"—interpretations of winter by Anastasi, Bradshaw, Hadjipateras, Handorff, McCabe, Newhall, Quijada, Stamos, Vogel, White, others; thru 12/22.

FRIEDMAN—26 E. 82nd (794-8950). Fifty years of chair design, with works by Breuer, Eames, LeCorbusier, Mackintosh, Mollino, others; thru 2/14.

GRAHAM—1014 Madison (535-5767). Contemporary British pottery by Coper, Feibleman, Johns, Price, Rie, others; thru 1/19.

KOVESDY—895 Madison (737-4563). Art of the 'twenties by Bakst, Gontcharova, Ladanyi, Weininger, others; thru 2/31.

MARBELLA—28 E. 72nd (288-7809). Romantic landscapes by American painters, including Bierstadt, Hallowell, Lawson, Sloan, others; thru 2/2.

MUNICIPAL ART SOCIETY—457 Madison (935-3960). "On the Avenue, Fifth Avenue"—a visual celebration of Fifth Avenue from 48th to 58th Sts.; thru 1/12.

SACHS—980 Madison (734-7795). A preview of the 1985 season, with works by Boothe, Bronson, Diamond, Pace, others; thru 1/3.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Noguchi, Rauschenberg, Rivers, others; thru 12/31.

STEINBAUM—903 Madison (734-3373). Stage sets and costumes by Acconci, Campus, Kushner, Levine, Schapiro, Shea, others; 12/11-1/5.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). Artists' toys, to benefit the Big Apple Circus, by Amenoff, Frank, Gross, Haring, Marisol, others; thru 12/29.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). Works by gallery artists, including Bruder, Burko, Ernst, Flack, Parsons, others; 12/13-1/5.

BASKERVILLE & WATSON—24 W. 57th (582-0058). Paintings by Bialobroda, Blair, Miller, Rosenberg; thru 12/20.

DEUTSCH—20 W. 57th (765-4722). American 20th century paintings by Avery, Baziotes, Burchfield, Demuth, Hartley, others; thru 1/2.

FINDLAY JR.—41 E. 57th (486-7660). Sunsets by Anderson, Berns, Cohen, Doyle, others; thru 12/21.

FRUMKIN—50 W. 57th (757-6655). Works that deal with alienation as a state of mind or being, by Azaceta, Bosman, Coe, Drake, Edwards, others; drawings and watercolors by H.C. Westermann; 12/14-1/11.

GRAND CENTRAL—24 W. 57th (867-3344). "Masters of the American West," with paintings and sculpture by Blakelock, Dallin, Johnson, Leigh, Remington, others; thru 12/30.

GRUENEBAUM—38 E. 57th (838-8245). Graphic work by Gechtoff, Hartigan, McNeil, Vicente; thru 12/31.

HABER THEODORE—24 W. 57th (541-9393). Paintings with images by Harman, Heideman, Kortlander, Park, Woodman; thru 1/5.

HEIDENBERG—50 W. 57th (586-3808). Miniature paintings, sculpture, drawings and prints by 60 artists, to benefit The American Cancer Society; thru 1/5.

KENNEDY—40 W. 57th (541-9600). 18th and 19th century American paintings by Bricher, Feininger, Prendergast, Vedder, others; Rockwell Kent drawings; thru 12/27.

MARKEL—50 W. 57th (581-1909). Fourth Annual Artist's Book Show; thru 12/29.

PEARL—38 E. 57th (838-6310). Works incorporating plastic products, by Greene, Hill, Johns, Pfaff, Rauschenberg, Stella, others; thru 1/5.

ST. ETIENNE—24 W. 57th (245-6734). "Arnold Schoenberg's Vienna"—paintings by Schoenberg and his contemporaries, including Gerstl, Klimt, Kokoschka, Schiele; thru 1/5.

SAMUELS—11 E. 57th (355-6444). Paintings, drawings and sculpture from the 14th-20th century, including works by Raphael, Tiepolo, Vermeer, Watteau, others; thru 12/21.

SCHOELKOPF—50 W. 57th (765-3540). "Nine Realists Revisited: 1963-1984," with works by Anderson, Bell, Bruder, Flack, Georges, Laderman, Matthiasdottir, Pearlstein, Tillim; thru 1/2.

SEAGRAM—375 Park (572-7000). "Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection," with works by Bladen, Judd, Hesse, LeWitt, Morris, others; 12/12-2/10 (Closed Sat.).

SEIGEL—24 W. 57th (586-0605). 24"x 24" paintings by 24 artists, including Craddock, DiGiorgio, LaNoue, Scully, others; thru 12/29.

TILTON—24 W. 57th (247-7480). Collaborative Projects Inc. will hold its 5th annual A. More Christmas Store, with creative gifts made by artists, from 50 cents to $50; thru 12/22.

East Village

AVENUE B—167 Ave. B (473-4600). The "Anti Art-Boutique Show," with works by gallery artists; thru 12/23.

INTERNATIONAL WITH MONUMENT—111 E. 7th (420-0517). "Semi(op)tics," with works by Belcher, Di Bennedetto, Nash, Robbins, others; thru 12/23.

PAINTING SPACE AT P.S. 122—150 First Ave.(966-4583). "Animal Reproduction"--work that has to do with the phenomenon of disassociation of animals from nature, by Bacon, Flynn, Fuchs, Jaar, Pierson, Stryker, Weller; thru 12/31.

P.P.O.W.—216 E. 10th (477-4084). Food as political and social metaphor in art by Benney, Bidlo, Grove, Marcus, Robinson, others; thru 1/13.

SALVADOR—216 E. 10th (228-3165). "Fusion"--paintings, sculpture and photographs by Carey, Elaine, Peterka, Lerman, Travanti; thru 12/30.

SEMAPHORE EAST—157 Ave. B (475-2130). "Urban Landscapes" by Dickson, Jenkins, Perlman, van Dalen, Wong, others; thru 1/6.

Soho and Tribeca

ARTISTS SPACE—223 W. Broadway (226-3970). "Forced Sentiment," organized by Robert Longo, with works by Coates, Doran, Koivisto, Larmon, Otterson, Parrino, Surprenant; thru 1/12.

BAUM—109 Hudson (219-9854). "Ceremonial Light"-mixed-media works that employ glowing or glittering materials as content rather than ornamentation, by Armann, Beverley, Chase, Higgins, others; thru 1/26.

ESMAN—121 Spring (219-3044). Works on paper from the '20s to the present by Avery, Chia, Malevich, Morley, Scanga, others; thru 1/10.

55 MERCER—(226-8513). Works by Armstrong, Goodell, Hewitt, Holl; thru 12/15.

14 SCULPTORS—164 Mercer (966-5790). Sculpture by gallery artists, thru 1/5.

GERMANS VAN ECK—420 W. Broadway (219-0717). "Objects" by Beuys, Christo, Cornell, Duchamp, Fischer, Salazar, others; thru 12/22.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Three-dimensional wall works in a variety of media by Davidson, Espinosa, Michael, Searles, others; thru 1/6.

HUTCHINSON—138 Greene (966-3066). Abstract paintings and sculpture by Budd, Cohen, Emery, Ginnever, Ming, Resnick, Valentin; thru 1/31.

KNOWLTON—153 Mercer (431-8808). Eight emerging painters were asked to choose an older artist whose work has inspired them--works by both will be shown; thru 1/9.

MANES—177 Prince (505-5722). Painting and sculpture by Evans, Giersbach, Hafftka, Hunter, Rand, Riley, others; thru 12/31.

SANDER—51 Greene (219-2200). Sculpture by Fahlstrom, Oppenheim, Walliker, Wesselman, others; thru 1/19.

SONNABEND—420 W. Broadway (966-6160). New works by gallery artists, including Bochner, Bommels, Gilbert & George, Kounellis, Winters, others; thru 12/17.

SPERONE WESTWATER—142 Greene (431-3685). "De Umbris Idearum"--art as shadow and reflection of ideas, by Bianchi, Ceccobelli, Dessi, Gallo; thru 1/5.

STELLWEG-SEGUY—169 Mercer (219-1320). "Soul Catchers," with works by Aycock, Beuys, Levine, Marisol, Maron, others; thru 1/12.

STOLER—13 White (966-5090). Costumes as art by Dine, Kushner, Shea, Sherman, Tuttle, Wegman, others; thru 1/5.

TOLL—146 Greene (431-1788). Drawings by Artschwager, Borofsky, Fischl, Gianakos, Morley, others.; thru 12/22.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th (368-5900). 36th Annual Purchase Exhibition, and a sale of selected works by Eugene Speicher from the Academy's private collection; thru 12/16.

BACA DOWNTOWN—111 Willoughby St., Brooklyn (596-2222). "The Xmas Tree Show," with works by Acconci, Cockrill/Judge Hughes, Henes, D. Jack Solomon, others; thru 12/22.

LEHMANN COLLEGE—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731). Paintings, drawings and sculpture from the 20th century collection of the Metropolitan Museum of Art, thru 1/6.

PRATT MANHATTAN CENTER—Lexington at 30th (718-636-3517). Paintings, sculpture, and mixed-media works by artists of American Indian extraction; thru 12/18.

Photography

DIANE ARBUS—Portraits taken on assignment, between 1960 and 1971, for such magazines as *Esquire, Glamour, Harper's Bazaar*, thru 1/5. Miller, 724 Fifth (246-1625).

JOAN BARON—Photographs of Manhattan street sculpture, thru 12/29. Photographics Unlimited, 43 W. 22nd (255-9678).

DOUGLAS FAULKNER—Undersea photographs of marine nature, thru 1/12. Neikrug Photographica, 224 E. 68th (288-7741).

MICHAEL GEIGER—Color still lifes of fruits and flowers arranged amidst personal memorabilia, thru 12/28. Wolf, 30 W. 57th (586-8432).

LEWIS HINE—Photographs taken for the American Red Cross war relief in Europe at the end of World War I; thru 12/21. Baruch College, 135 E. 22nd (725-3355).

I.C.P.—Fifth Ave. at 94th (860-1777). "Life: The Second Decade, 1946-1955," with photographs by Bourke-White, Capa, Halsman, Mili, Parks, Smith, others; thru 1/13.

BAYAT KEERL—A synthesis of painting and photography in works that challenge the traditional role of each medium, 12/12-1/12. Miller, 38 E. 57th (319-1800).

MARCUS LEATHERDALE/ROBERT MAPPLETHORPE/LAURIE SIMMONS—Three individual views for advertising various products. Thru 1/12. McCoy, 19 E. 71st (570-2131).

ROBERT MILLER—Black-and-white photographs of nude models posed with incongruous found objects; 12/13-1/12. Boukaert, 100 Hudson (925-6239).

JOHN ROBERTSHAW/STEPHEN FRAILEY-/GARY GREEN—Dramatic moments in cine-noir films shot from a television screen/Large laminated black-and-white photographs of photographs from the '50s/Photographs with a surrealistic isolation. Thru 12/15. 303 Park South (533-0777).

WALTER ROSENBLUM—Photographs of people of the South Bronx, thru 1/6. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731).

MARLY STONE—"Fallen Angel and The End of the World"--two series of hand-manipulated black-and-white photographs, thru 12/31. Manes, 177 Prince (505-5722).

SABINA SZAFRANKOWSKA-KUR—Photographs that depict the sense of order and harmony in nature, thru 12/29. Carimor, 20 E. 76th (772-1701).

GARY WINOGRAND—Photographs from his "Women are Beautiful" series, taken between 1960-1975, thru 1/12. Zabriskie, 724 Fifth (307-7430).

ELIZABETH ZESCHIN—Portraits and landscapes, thru 1/31. Harkness Center, 4 E. 75th (570-1500).

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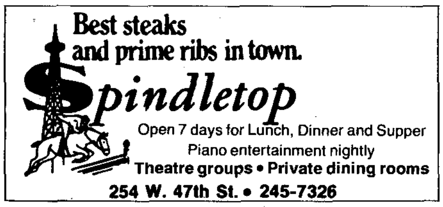
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Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples; from 12/14...Asante: Kingdom of Gold; thru 3/17...Ban Chiang: Discovery of a Lost Bronze Age; thru 1/28... Origami Holiday Tree; thru 1/6...Titian Ramsay Peale, 1799-1885; thru Spring '85.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Masters of Japanese Calligraphy: 8th-19th Century; thru 1/6.

BROOKLYN MUSEUM—188 Eastern Pkwy. (638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms... Gowns by Grès; thru 1/6. . . Six in Bronze; thru 1/6...Light of Asia: Buddha Sakyamuni in Asian Art; thru 2/10...Curators Choice IV: Quilts; thru Jan...Daniel Serra-Badue: Paintings and Lithographs, Their Literary and Visual Antecedents; thru 1/27...New York By Forss: The Photographs of a Street Peddler; 12/13-2/14.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Objects of Adornment: Five Thousand Years of Jewelry from the Walters Art Gallery, Baltimore; thru 1/6...American Art Pottery; thru 1/25...European Illustration: 1974-1984; thru 2/3...Embellished Calendars; thru 2/24.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted. James Abbott McNeill Whistler (1834-1903); thru 2/3.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters-. . .Collection Gallery: Norris Embry; thru 12/16...Horst Antes: Votives; thru 2/3...Robert Motherwell; thru 2/3.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity. . . Coins Reveal. . . Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...Larry Rivers - The History of Matzah: The Story of the Jews; thru 1/25...White City: International Style Architecture in Israel; thru 2/17...The Jewish Heritage in American Folk Art; thru 3/15...Fantasy and Form in the Hanukkah Lamp; thru 2/3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . . African Ivories; thru 12/30. . . Te Maori: Maori Art from New Zealand Collections; thru 1/6. . . . . The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/3...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16... van Gogh in Arles; thru 12/30...The Camera and the Photograph: Images in Light..... Erastus Salisbury Field; thru 1/6...Portugal and Porcelain: A little-known chapter in European ceramic history; thru 2/3...French Drawings Recently Acquired: 1975-1984; thru 2/10...Annual Christmas Tree and Baroque Creche Display; thru 1/6...Photographs from the Museum's Collections; thru 1/27...**The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection-...Annual Christmas Display; thru 1/6.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. George Frideric Handel, 1685-1759; thru 2/17...Renaissance Artists: Letters and Documents; thru 2/24...Small Mischief; thru 2/24.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Winning Moves: Gameboards of North America; 12/14-3/3.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern. . . Arctic Art of the Eskimo . . .Faces out of the Mists; thru 1/20...Out of the Mists: Northwest Coast Art; thru 12/29... Native Tastes; thru 1/20.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . New Toy Gallery. . . Rooms from the Home of John D. Rockefeller Sr. . . . . Queens, Courtesans and Cavaliers; thru 1/6. . . . . New York's Daring; thru 1/6...Cream of the Crop: The New Couture; thru 6/16...Manhattan on Ice: Skating and Sleighing in Old New York; thru 1/27.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing. . . . .'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern; thru 1/15...From the Gilman Collection: Photographs Preserved in Ink; thru 2/26.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection. . .Spanish Painters in Search of Light; thru 1/15.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free. Difference: On Representation and Sexuality; thru 2/3.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps. . . . . Visions of Liberty; thru 1/13. . . Firefighting on Parade: 1700-1865. . . The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3.....A Pageant of Heraldry in Britain and America; thru 1/27... Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. . ...American Scenery: The Art of John and John William Hill; thru 1/15...Literary Gifts; thru 5/31.....Music by Richard Rodgers; thru 2/2...Art in Print: A Tribute to Robert Blackburn; thru 1/10...Women of Courage; thru 2/28.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . . .The Third Dimension: Sculpture of the New York School; thru 3/3...Claire Zeisler: Fiber Sculptures; 12/14-3/10. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Modern Masks; 12/13-2/7.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 12/12,13 at 10 & 2: Postal History. On view from 12/10. 12/14 at 10: Americana, English and European Printed Books and Manuscripts. On view from 12/7. 12/14 at 2: Highly Important Designs and Commissions including the Arts and Crafts of America and Britain. On view from 12/8. 12/15 at 10 & 2: Important 20th Century Decorative Arts and Magnificent Tiffany. On view from 12/8. **East,** 219 E. 67th St. (570-4141). 12/11 at 10: Furniture, Paintings, and Decorative Objects. On view from 12/7. 12/12 at 10 & 2: Art Nouveau and Art Deco. On view from 12/9. 12/13 at 10 & 2: Antique and Fine Jewelry. On view from 12/9.

DOYLE—175 E. 87th St. (427-2730). 12/12,13 at 10: By Order of the Provident Loan Society: Jewelry, Watches, Silverware, Numismatics and Philatelics. On view from 12/8. 12/13 at 7: Christmas Gift Sale. On view from 12/8. 12/14 at 10: Books, Illustrated Works, Letters and Autographs. On view from 12/8.

PHILLIPS—406 E. 79th St. (570-4830). 12/12 at 11: Furniture and Decorations. On view from 12/10.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 12/11 at 9:30: Sotheby's Arcade Auctions. On view from 12/6. 12/11 at 2, 12/12 at 10:15 & 2: Fine Books & Manuscripts. On view from 12/7. 12/13 at 9:30: Sotheby's Arcade Auction: Silver. On view from 12/6. 12/13 at 2: Important English and Continental Silver. On view from 12/7. 12/13 at 10:15 & 2: Collectors' Carrousel. On view from 12/8. 12/13 at 10:15, 12/14 at 10:15 & 2: Russian Works of Art, Russian & Greek Icons, Objects of Vertu. On view from 12/7. 12/15 at 2: Important 19th Century French Furniture and Decorations. On view from 12/8.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: *62nd-66th Sts.,* Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, December 10

MUSICA SACRA—Richard Westenburg, conductor. With soprano Pamela Coburn, countertenor Jeffrey Gall, tenor Jon Humphrey, bass John Cheek. Handel's *Messiah.* Avery Fisher Hall at 7:30. $8-$18.

BANCHETTO MUSICALE—Martin Pearlman, conductor. With soprano Nancy Armstrong, alto Mary Westerbrook-Geha, tenor Frank Kelley, bass James Maddalena. Handel's *Messiah.* Carnegie Hall at 8. $8-$12.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Faure, Haydn, Shostakovich, Carter, Prokofiev. Alice Tully Hall at 7:30. $15.

JULIE BEES, pianist. Bach, Beethoven, Chopin, Prokofiev, Ravel, Liszt. Merkin Concert Hall at 8. $7.

THE OCCASIONAL SINGERS—With the Hudson Valley Singers. Music of Thompson, Britten. St. Joseph's Church, Sixth Ave. at Washington Place (243-8665), at 8. $3-$10.

CHAMBER MUSIC BY MARC-ANTONIO CONSOLI—With mezzo-soprano Barbara Martin, flutist Elizabeth Szlek, cellist Daryl Goldberg, pianist Elizabeth Rogers, guitarists David Starobin, David Leisner, saxophonist Paul Cohen. Top of the Park, Loeb Student Center, 566 La Guardia Place (598-7032), at 8. Free.

TOM PIERSON 16-PIECE BIG BAND—Jazz Center of New York, 380 Lafayette (505-5660), at 9. $5.

CHELSEA CHAMBER ENSEMBLE—Music of Beethoven. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

HOLIDAY ARTS FARE MUSIC FESTIVAL—At 12: United Nations Singers; at 5: Satin Dolls. Chemcourt Atrium, 277 Park Ave. Free.

GAGEEGO—Contemporary music. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

MANNES PERCUSSION ENSEMBLE—Works by Levitan, Bergamo, Davidovsky, Mayuzumi, Cage, Harrison, Reich. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

MUSE EARLY-MUSIC CHAMBER ENSEMBLE—Citicorp Center, Lexington at 53rd St., at 6. Free.

FESTIVAL OF 20TH-CENTURY MUSIC—With the Manhattan Marimba Quartet. Music of Lockwood, LeRoy, McKibbins, Grossman, Ulehla, Kupferman. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

SCARBOROUGH CHAMBER PLAYERS—Carnegie Recital Hall at 8.

QUEENS COLLEGE—In Rathaus Hall at 12:30, the Baroque Ensemble. In Colden Center at 12:30, the Wind Ensemble. L.I.E. and Kissena Blvd., Flushing. Free.

Tuesday, December 11

NEW YORK PHILHARMONIC—Zubin Mehta, conductor. With violinist Christian Altenburger, soprano Carole Farley. Schubert's *Rosamunde* Overture, Berg's Violin Concerto, Schubert's Symphony No. 6, Berg's Three Fragments from *Wozzeck.* Avery Fisher Hall at 7:30. $6-$30.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 12/10.

NATIONAL ORCHESTRA OF NEW YORK—Alvaro Cassuto, conductor. With pianist Malcolm Frager. Liszt's *Festlange,* Symphonic Poem No. 7, Ravel's Piano Concerto in G, Mussorgsky's *Pictures at an Exhibition.* Carnegie Hall at 8. $5-$12.

JAIME BOLIPATA,pianist. Music of Schoenberg, Copland, Beethoven, Brahms, Liszt. 92nd Street Y at 8. $5.50, $7.50.

RUTH GOLDEN,soprano. With pianist Levering Rothfuss. Works by Handel, Schubert, Argento, Warlock, Delius, others. Merkin Concert Hall at 8. $10.

CARL KLEINSTEUBER,tubaist. Music of Hindemith, Kellaway, Bach, Vaughan Williams, Craft, Parker. Carnegie Recital Hall at 8. $7.

ROSALIE WARSZAWSKA GERUT, singer. A program of Yiddish and American folksongs about the Jewish experience in America. Jewish Museum, 1109 Fifth Ave. (860-1863), at 7. $6.

PRISM—Robert Black, conductor. Music of Stravinsky, Strauss, Barraque. Symphony Space at 8. $6.

QUINTET OF THE AMERICAS—Works by Bach, Mamlok, Riley, Sierra. Center for Inter-American Relations, 680 Park Ave. (249-8950), at 8. $8.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. $3.

HENRY SCHUMAN, oboist. With the New Orchestra of Westchester. New music by Ekizian, Baitz, Matthews, Uehlein. McMillin Theatre, 116th St. and Broadway, at 8. Free.

CALVIN HAMPTON MEMORIAL CONCERT—With organists Harry Huff, David Higgs. Music of Calvin Hampton. Trinity Church, Broadway at Wall St., at 12:45. Free.

HOLIDAY ARTS FARE MUSIC FESTIVAL—At 12: Feliz Mendez and Tropical Dreams; at 5: Marco Rizo & his Latin Jazz Percussion. Chemcourt Atrium, 277 Park Ave. Free.

CONSERVATORY GUITAR ENSEMBLE—Brooklyn College Gershwin Theater, near Flatbush and Nostrand Aves., at 8. $3.

TRISKELION—Music of Greenbaum, Foss, Telemann, Wolf, Martin. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6 donation.

A. CECCONI BATES, composer. Lincoln Center Library at 4. Free.

BETH SUSSMAN,pianist. Classical music. Galleria Atrium, 115 E. 57th St., at 12:30. Free.

Wednesday, December 12

BOSTON SYMPHONY ORCHESTRA—Seiji Ozawa, conductor. With Marthe Keller, Georges Wilson, sopranos Mary Burgess, Mary Shearer, mezzo-soprano Jocelyn Taillon, tenor John Gilmore, bass Terry Cook, Tanglewood Festival Chorus, Boston Boy Choir, Youth Pro Musica. Honneger's *Jeanne d'Arc au bucher.* Carnegie Hall at 8. $9.50-$18.50.

MUSICA SACRA—See 12/10.

NEW YORK PHILOMUSICA—Music of Beethoven, Dvorak, Laderman, Alice Tully Hall at 8. $8-$12.

GOODMAN CHAMBER CHOIR AND THE MUSIC PROJECT—With mezzo-soprano Jane Bunnell. Persichetti's *Flower Songs* (New York premiere), and works by Beethoven, Brahms, Schumann. Merkin Concert Hall at 8. $8.

INGRAM MARSHALL,composer/performer. Works for electronic and mixed-media genres. Carnegie Recital Hall at 8. $10.

STEVE REICH AND MUSICIANS—"Drumming" (1971). Museum of Modern Art, 11 W. at 53rd St. (708-9520), at 8:30. $7.50.

MARCIA PETITT,soprano/**ALVIN NOVAK,** pianist. A lecture-recital of texts by Johann Wolfgang Goethe and Ludwig Christoph Holty, with settings by Schubert, Schumann, Brahms, Wolf. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

DICK HYMAN,pianist. Jazz. St. Peter's Church, Lexington Ave. at 54th St., at 12:30. $2.

CONCORDIA—Marin Alsop, conductor. Works by Mozart, Stravinsky, Gershwin, Glass, Bartok, Rimelis, Calandrelli. Symphony Space, 95th St. at Broadway (864-1414), at 8. $4-$8.

SPECULUM MUSICAE—Robert Black, conductor. With tenor Paul Sperry. Works by Maderna, Picker, Wuorinen, Lieberson. McMillin Theater, Broadway at 116th St., at 8. $7.

MANHATTAN CONTEMPORARY ENSEMBLE—A festival of 20th-century music, with works by Calloway, Martino, Stockhausen, Reich. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

HOLIDAY ARTS FARE MUSIC FESTIVAL—At 12: Red & Gold Singers; at 5: Road to the Isles. Chemcourt Artrium, 277 Park Ave. Free.

CHARLES HANSEN,pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

VINCE GIORDANO AND HIS NIGHTHAWKS—Swing music. Whitman Hall, Brooklyn College, near Flatbush and Nostrand Aves., at 2. $8.

JEFFREY ADLER CLARINET TRIO—St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. Free.

CONSERVATORY CLARINET ENSEMBLES AND SAXOPHONE QUARTET—Music of Beethoven, Mendelssohn, Mozart, Bach, Bozza, Woods. Brooklyn College, Gershwin Theater, near Flatbush and Nostrand Aves., at 12:15. Free.

ANI KAVAFIAN, violinist, with pianist Leon Pommers. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing, at 12:30. Free.

CONSERVATORY JAZZ COMBO—Music by Blakey, Davis, others. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (434-1900), at 8. $6.

Thursday, December 13

BOSTON SYMPHONY ORCHESTRA—See 12/12.

NEW YORK PHILHARMONIC—Zubin Mehta, conductor. With oboist Joseph Robinson. Wolf's *Italian Serenade,* Rochberg's Oboe Concerto, Beethoven's Symphony No. 7. Avery Fisher Hall at 8. $6-$30. Note: open rehearsal of this program, Thurs. only, at 9:45 a.m.; $3.

MENDELSSOHN STRING QUARTET—With soprano Phillis Bryn-Julson. Music of Schoenberg, Mendelssohn. Merkin Concert Hall at 8. $10.

LEAGUE-ISCM CHAMBER PLAYERS—Music of Persichetti, Boykan, Cionek, Stravinsky. Carnegie Recital Hall at 8. $8.50.

WAVERLY CONSORT—"The Christmas Story." Church of St. Mary the Virgin, 139 W. 46th St., at 7 and 9:15. $20.

SCANDINAVIAN AMERICAN CHAMBER ORCHESTRA—With cellist Arto Noras, violinist Kaija Saarikettu, the Swedenborg Quartet. Music of Nordgren, Kokkonen, Elgar, Sibelius, Haydn. Alice Tully Hall at 8. $10.

LA TROUPE MAKANDAL—Ceremony for Guede. Soundscape, 500 W. 52nd St. (581-7032), at 9. $8.

MANNES ORCHESTRA—Sidney Harth, conductor. Works by Wagner, Britten, Prokofiev. Symphony Space at 8. Free.

PETER STEWART,baritone/**WILLIAM LEWIS,** pianist. Music of Duparc, Ravel, Bowles, and a selection of Christmas songs by Joaquin Nin. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BACH BY STARLIGHT—Music of Bach and Pachelbel. Hayden Planetarium, Central Park West and 81st St. (873-1327), at 7 and 8:30. $8.

SAXOPHONE SPECTACULAR—With Jimmy Heath, Paquito D'Rivera, others. Loeb Student Center, 566 LaGuardia Place (598-2027), at 8. $7.50.

JOSEPHINE MONGIARDO,soprano. With bass-baritone Michael Riley, tenor Daniel Pincus, oboist Ronald Roseman, flutist Judith Mendenhall, harpsichordist Kenneth Cooper. Music of Bach. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

HOLIDAY ARTS FARE MUSIC FESTIVAL—At 12: Gabrieli Brass Quintet; at 5: New York Kammermusiker. Chemcourt Artrium, 277 Park Ave. Free.

MATTHEW ELGART AND PETER YATES, guitarists. Music of Krenek, Busoni, Hindemith, Yates. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

EROICA BRASS QUINTET—Holiday music. Olympic Tower atrium, Fifth Ave. and 51st St., at 5:30. Free.

IDA LEVIN,violinist/**GARY HOFFMAN**, cellist/**JOSEPH VILLA**, pianist. Music of Bach, Beethoven, Schumann. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn, at 7. $8.

VIRTUOSO STEEL BAND PLAYERS—Gould Memorial Library Auditorium, University Ave. and W. 181st St., Bronx, at 12 noon. Free.

Friday, December 14

NEW YORK PHILHARMONIC—See 12/13.

MASTERWORK CHORUS AND ORCHESTRA—David Randolph, conductor. Handel's *Messiah*. Carnegie Hall at 8. $7-$25.

BAYVIEW CONSORT—Baroque and Renaissance music. Carnegie Recital Hall at 8:30. $7.

MANNES CHAMBER ENSEMBLE—Per Brevig, conductor. Music of Haydn, Schubert, Ravel. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

DANIELLE WOERNER,soprano/**ROBERT SCHWARTZ**, pianist. "Words to Music" — music of Copland, Bacon, Luening, Perle, Berlioz, Bizet, Duparc, Gounod, Schumann, Schubert, Wolf set to poems by Dickinson, Gautier, Goethe. New School, 66 W. 12th St. (741-5620), at 6. $4.

CLARK TERRY,trumpeter. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

ANTON PAWLOWSKI AND MICHAEL SOLOWAY, guitarists. Works by Albeniz, de Falla, Rodrigo, Bach, Villa-Lobos, Johnson. Pleiades Gallery, 164 Mercer (226-9093), at 8. $2.50.

DESSOFF CHOIRS/ST. LUKE'S CHAMBER ENSEMBLE, Amy Kaiser, conductor. Handel's *Messiah*. Town Hall at 8. $12.

WAVERLY CONSORT—See 12/13.

JUNIOR DAUGHERTY & FRIENDS—Cowboy songs and Western swing music. Alternative Museum, 17 White St. (966-4444), at 8. $9.

CHRISTMAS CONCERT, by Metropolitan Community Church Choir. Monteverdi's *Magnificat Primo;* music of Britten, Rorem, others, and carols. Seventh Ave. and 13th St., at 7:30. $3 donation.

NEW CALLIOPE SINGERS—French Christmas music by Charpentier, Poulenc, Debussy, Josquin, others. St. Peter's, Lexington at 54th St., at 8. $7.50.

GUARNERI QUARTET—With violist Steven Tenenbom. Music of Mozart, Schumann. Metropolitan Museum at 8. $14.

HOLIDAY ARTS FARE—At 12: Slavic Arts Ensemble. At 5: Vincent LaSelva's New York Grand Opera Singers. Chemcourt Atrium, 277 Park Ave. Free.

MIRIAM CONTI GLASFORD, pianist. The Galleria atrium, 115 E. 57th St., at 12:30. Free.

DANIEL PONCE—Jazz. Soundscape, 500 W. 52nd St. (581-7032), at 9. $8.

HOUSTON PERSON & ETTA JONES—Jazz, with a pre-Christmas party and dance. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $8.

FESTABRAZIL '84—With Flora Purim and Airto, Jelon Vieira, DanceBrazil. Symphony Space at 8. $10, $12.

RICK RUSSO, composer. With Bronwyn Rucker, pianist Roger Hayworth. Original compositions for electronic sound and voices. Brooklyn Conservatory of Music, 58 Seventh Ave. (622-3300), at 8. Free.

ENSEMBLE FOR EARLY MUSIC—Frederick Renz, conductor. "Daniel and the Lions." Cathedral of St. John the Divine, Amsterdam Ave. at W. 112th St. (662-2133), at 8. $15, $20.

RUDOLF SERKIN, pianist. An all-Beethoven program. Lehman Center for the Performing Arts. Bedford Park Blvd., Bronx (960-8833), at 8. $11-$15.

MANHATTAN PHILHARMONIA ORCHESTRA—John Miner, conductor. A festival of 20th-century music, with works by Copland, Carter, Colgrass, Ruggles. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

NEW YORK RUSSIAN CHORUS—Queens Borough Public Library, 108-19 71st Ave., Forest Hills, at 2. Free.

STEVEN LEE—Folk, blues, jazz, on piano and guitar. Good Coffee House, 53 P.P.W., Brooklyn, at 9. $4.

Saturday, December 15

NEW YORK PHILHARMONIC—See 12/13.

MASTERWORK CHORUS AND ORCHESTRA—At 2:30 and 8. See 12/14.

MURRAY PERAHIA, pianist. Music of Bach, Beethoven, Schumann. 92nd Street Y at 8. Sold out.

SOUTHWESTERN TRADITION WITH JUNIOR DAUGHERTY—Cowboy music. Carnegie Recital Hall at 8:30. $10.

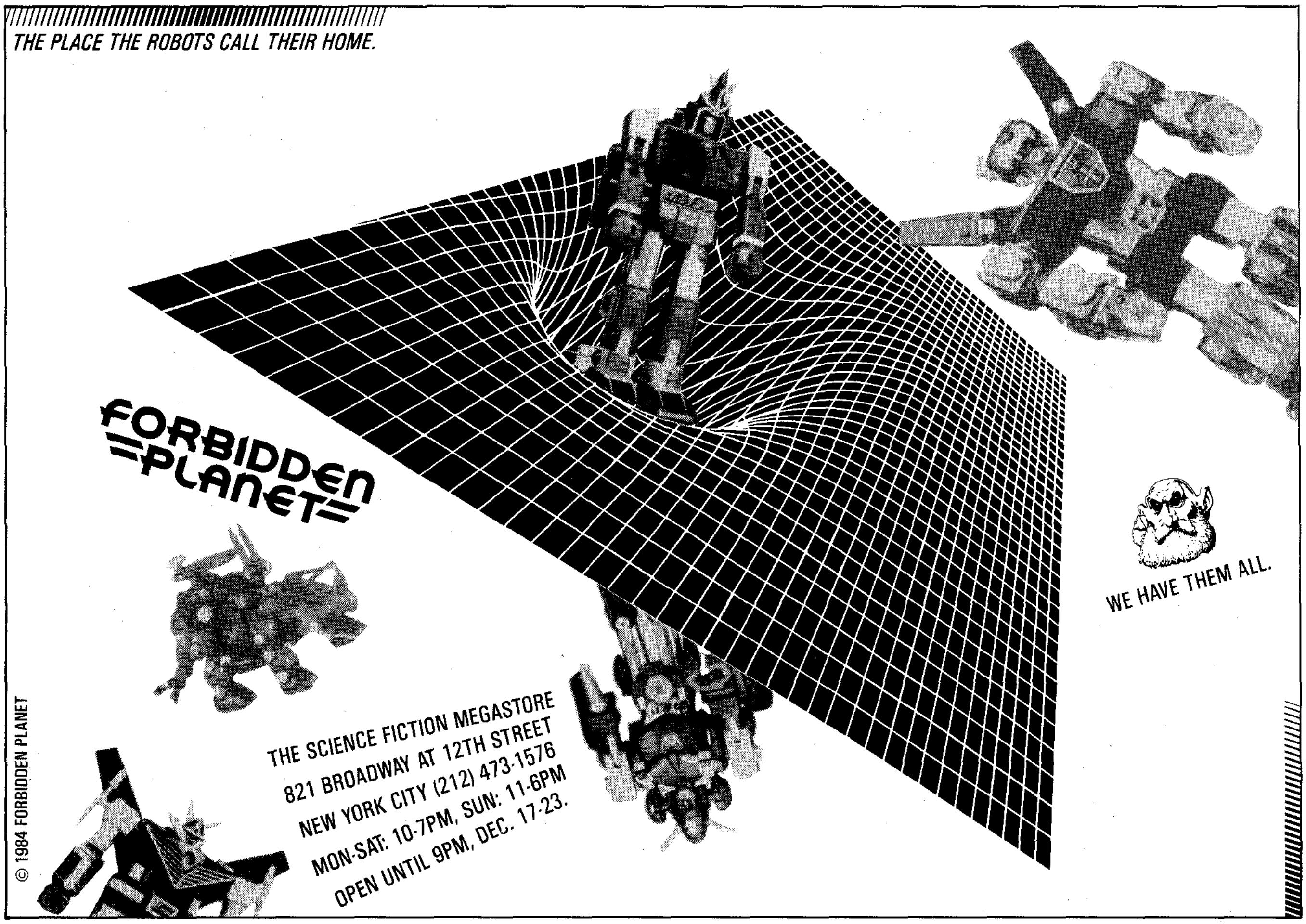
SHEILA SCHONBRUN,soprano/**EDMUND NIEMANN**, pianist. Music of Beethoven, Mahler, Weill, Granados, Obradors. Merkin Concert Hall at 8. $8.

NEW YORK PRO ARTE CHAMBER ORCHESTRA—Raffael Adler, conductor. With pianist Jerome Lowenthal. Works by W. F. Bach, Richard Nanes (world premiere), Mozart, Mendelssohn. Alice Tully Hally at 8. $9.50-$12.

WAVERLY CONSORT—See 12/13.

MUSICA AETERNA ORCHESTRA—Frederic Waldman, conductor. With cellist Nathaniel Rosen. Works by Corelli, Faure, Elgar, Mozart. Metropolitan Museum at 8. $12.

JUILLIARD STRING QUARTET—Music of Schumann, Fine, Mozart. Washington Irving High School, 16th St. at Irving Place, at 8. $2.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FESTABRAZIL '84—With the Brazilian All-Stars and DanceBrazil. Symphony Space at 8. $10-$12.

ENSEMBLE FOR EARLY MUSIC—See 12/14.

CELIA LINDE, guitarist. Bach, Turina, Granados, others. Guitarreria Orozco, 155 Sixth Ave., at 4. $2.50.

CHARLES HANSEN, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

VINIE BURROWS AND JEANNE LEW—"Celebrate the Solstice"—a jazz and performance event. Greenwich House, 27 Barrow St. (431-3009), at 8:30. $10.

AKBAR ALI'S BLACK SWAN QUARTET—With drummer Milford Graves. Jazz. Alternative Museum, 17 White St. (966-4444), at 8. $8.

ANDREW CYRILLE QUARTET—Jazz. Soundscape, 500 W. 52nd St. (581-7032), at 9. $8.

HOUSTON PERSON/ETTA JONES—See 12/14.

VIENNA CHOIR BOYS, Peter Marschik conductor. Music of Eybler, Palestrina, Britten, Offenbach, Schubert, Schumann, Strauss. Brooklyn Center for the Performing Arts, Brooklyn College, Flatbush and Nostrand Aves. (434-1900), at 8. $8-$15.

JOSEPH SWENSEN, violinist/**MASUKO USHIODA**, violinist/**SCOTT NICKRENZ**, violist/**LAWRENCE LESSER**, cellist/**JEAN-YVES THIBAUDET**, *pianist. With speaker Francis Menotti.* Music of Bach, Schoenberg, Franck. Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (636-4100), at 8:30. $8.50.

QUEENS PHILHARMONIC, JoAnn Falletta conductor; Charles Curtis, cellist. Britten, Dvorak, Tchaikovsky. Forest Hills High School, 67-01 110th St., at 8. $5.

NATHAN MILSTEIN, violinist. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing, at 8:30. $12-$15.

ANN CARTER COX, singer. Songs of Appalachia and England. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing, at 8. $4.50.

Sunday December 16

NEW YORK CHORAL SOCIETY WITH PETER, PAUL AND MARY—Robert DeCormier, conductor. Carnegie Hall at 2:30 and 8. $7-$20.

VIENNA CHOIR BOYS—Peter Marschik, conductor. Music of Britten, Eybler, Palestrina, Herbeck, Offenbach. Avery Fisher Hall at 3. $10-$16.

ORPHEUS CHAMBER ENSEMBLE—Music of Mozart, Enesco, Adolphe, Dvorak. Carnegie Recital Hall at 2. $8.50.

KEIRI NAKANO,pianist. Works by Chopin, Scriabin, Liszt. *Carnegie Recital Hall at 5:30. $8.*

EDWARD AUER, pianist. An all-Beethoven program. Alice Tully Hall at 8. $8-$12.

CHARLES NEIDICH, clarinetist. With pianist Elena Ivania. Works by Schumann, Reinecke, Denisov, Kupferman. Merkin Concert Hall at 3. $7.

ADRIANO COSTA, tenor. With pianist Gaite Sirguey. Music of Scarlatti, Lotti, Cesti, Verdi, Mompou, Rodrigo, Nin, Cantaloube, de Falla. Merkin Concert Hall *at* 8. $8.

DIMITRI FAMPAS, classical guitarist. Carnegie Recital Hall at 8:30.

MAX LIFCHITZ, pianist. Music of Starer, Pizer, Maves, Van de Vate, Lifchitz. CAMI Hall, 165 W. 57th St. (841-9633), at 2. $6.

MUHAL RICHARD ABRAMS QUARTET—Jazz Center, 380 Lafayette St. (505-5660), at 8. $10.

AIYB DIENG—Senegalese music. Soundscape, 500 W. 52nd St. (581-7032), at 4. $8.

RUTH SCHMID-GAGNEBIN, pianist. New-York Historical Society, C.P.W. at 77th St. (873-3400), at 2. $2.

MICHAEL COONEY, folk guitarist. Washington Square Church, 135 W. 4th St., at 7:30. $7.

BALAMBAL NATARAJAN, singer/**DAVID NELSON**, mridangam/**VATHSALA GABBUR**, violinist. South Indian music. Metropolitan Museum at 2:30. $7.

BLOOMINGDALE CHAMBER ORCHESTRA—Works by Mendelssohn, Arban, Mozart, Haydn, Vaughan Williams, others. American Museum of Natural History, C.P.W. at 79th St. (663-6021), at 3. Free.

VALERIE CAPERS AND THE ALL-CITY CONCERT CHOIR—With bass-baritone Ben Matthews, percussionist Mongo Santamaria. Capers's jazz cantata, *Sing About Love.* Symphony Space at 7:30. $12.50.

PARK WEST QUARTET, with mezzo-soprano Carolyn Sebron. Bach, Handel, Brahms, and premieres of string quartets by Langdon Waterman. Trinity School, 139 W. 91st St., at 5:30. $5.

THE TUBA CHRISTMAS, with Harvey Phillips and 250-350 tubas, all playing Christmas music. Rockefeller Center, Lower Plaza, at 3:30. Free.

WAVERLY CONSORT—Medieval Christmas music. The Cloisters, Fort Tryon Park, at 1:30 and 3:30. $15.

MOZARTEAN PLAYERS—An all-Beethoven program. Armor Hall, Wave Hill, 675 W. 252nd St., Bronx (549-3200), at 3. $4.

QUEENS COLLEGE CHORAL SOCIETY—Lawrence Eisman, conductor. Handel's *Messiah.* Queens College, Colden Center, L.I.E. and Kissena Blvd., Flushing (520-7340), at 3. $6-$8.

LEON LEIBOWITZ, pianist. A Hanukkah celebration. Brooklyn Museum, 200 Eastern Pkwy., Brooklyn (783-3077), at 2. Free.

BROOKLYN COLLEGE CHORUS AND CONSERVATORY ORCHESTRA—Harry Saltzman, conductor. Opera choruses by Bizet, Wagner, Mascagni, Verdi. Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves., Brooklyn (780-5006), at 2. $4.

IDA LEVIN, others. At 4. See 12/13.

JOSEPH SWENSEN, others. At 2. See 12/15.

CONCERTS IN CHURCHES—*Riverside* Choir's Annual Candlelight Carol Service. Riverside, the Drive at 122nd St. at 4 and 6:30. Free; preceded at 3:30 and 6 by carillonneur James R. Lawson . . .Muse, Early Music Ensemble. Works by Billings, Handel, Charpentier, Bach, Corelli. With dancers. Jan Hus Presbyterian, 351 E. 74th St., at 4:30. $5 . . .Diane Higginbotham, soprano, Jacqueline Pierce, mezzo-soprano, Fortunato Arico, continuo cellist, Patrick Romano, tenor, David Hamilton, baritone, William Hays, con*tinuo organist,* Fredrick Grimes, *organist.* Bach's Magnificat, S.243; Fuga sopra il Magnificat, S.733. Holy Trinity Lutheran, C.P.W. at 5. Free. . . New Amsterdam Singers. Music of Britten, Gabrieli, Pinkham, Schutz, Dufay. St. Ignatius Episcopal, West End and 87th, at 4. $8 . . . David Hurd, organist. Music of Buxtehude, Bach, Distler. St. James Cathedral, Jay and Tillary Sts., Brooklyn, at 3:15. Free . . . Central City Chorus. Music of Haydn, Vivaldi. Central Presbyterian, Park Ave. at 64th St., at 4. $5 . . .Parkchester *Chorus. Works by Bach, Tchaikovsky, traditional* Christmas spirituals, hymns, carols. St. Peter's Episcopal, 2500 Westchester Ave., Bronx. Donation . . .A "Festival of Lessons and Carols." works by Palestrina, Swenson, Willcocks, Hadley, Charpentier, others. St. Michael's, Amsterdam Ave. at 99th St., at 7:30. $5 . . .Annual concert of oratorio and sacred song. With organist John Cartwright and singers. Epiphany, York Ave. at 74th St., at 2:30. $5. . .Ensemble for Early Music. See 12/14. Today at 4. . .New York Concertino *Ensemble in a seasonal celebration;* Mozart, Haydn, Boccherini, others. Trinity Lutheran, 31st Ave. and 37th St., Astoria, Queens, at 4. $9.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. Mon., 12/10 at 8: Mozart's *Cosi fan tutte,* Tate conducting; with Vaness, Murray, Devia, Rendall, Holloway, MacNeil. 12/11, at 8: Strauss's *Elektra,* Levine conducting; with Vinzing, Meier, Ludwig, Estes, Cassilly. 12/12, at 8: Verdi's *Simon Boccanegra,* Levine conducting; with Tomowa-Sintow, Milnes, V. Moldoveanu, Plishka, Glossop, Courtney. 12/13, at 8: Rossini's *Il Barbiere di Siviglia,* Mueller conducting; with Battle, Nucci, Gonzalez, Flagello, Montarsolo. 12/14, at 8: same as 12/10. 12/15, at 2: same as 12/11. 12/15 at 8: *Simon Boccanegra,* Levine conducting; with Tomowa-Sintow, Glossop, V. Moldoveanu, Plishka, Clark, Cook.

Other

AMAHL AND THE NIGHT VISITORS, by Menotti. Opera Ensemble of New York, Ruth Bierhof conducting. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 12/14 at 8; 12/15, 16 at 3 and 7. $14.

EINSTEIN AT THE BEACH, by Philip Glass and Robert Wilson; choregraphy by Lucinda Childs. Brooklyn Academy of Music, 12/11-23. Tue.-Thurs. at 7, $10-$40; Fri.-Sat. at 7, Sun. at 2. $15-$45.

LA TRAVIATA, by Verdi. Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope (622-3300), 12/15 at 8. $5 donation.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 12/30: Her-

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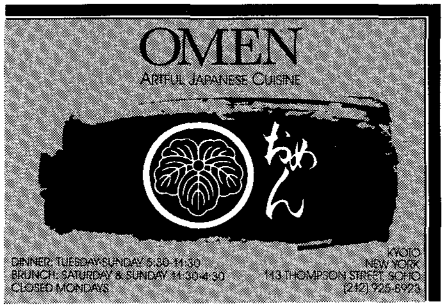
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bert's *Babes in Toyland.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

LOVE IN A VILLAGE, by Arne. An English ballad opera first heard in 1762. Opera Shop of the Vineyard, 309 E. 26th St. (683-0696). Thru 12/23: Fri. at 8,Sun. at 3 (except 12/16 at 8), $10; Sat. at 8, $12.

NIGHTINGALE, by Strouse. TOMI, Park Royal Theater, 23 W. 73rd St. (691-6105). 12/13-15, at 8; matinees 12/15-16 at 3. $12.

THE MAGIC FLUTE, by Mozart. Amato Opera, 319 Bowery. 12/14,15 at 7:30; 12/16 at 2:30. $8.

HOLIDAY POTPOURRI OF GILBERT AND SULLIVAN—Concert by N.Y. G.&S. Society. Community Church, 40 E. 35th St., 12/15 at 8. Free.

Dance

New York City Ballet
At the New York State Theater

TO 2/24/85—$4-$36. TO 1/6/85: The company's annual performances of *The Nutcracker.* Several are already sold out. No performances Christmas or New Year's Day, but there are performances 12/24 at 5 and 12/31 at 8. Repertory resumes 1/8.

Alvin Ailey American Dance Theater
At City Center

TO 12/23—$10-$30. 12/11 at 8: Tribute to Dudley Williams, a special gala event, with *Anjour, Treading, Fever Swamp, A Song for You,* and excerpts from *Revelations.* 12/12 at 8: *Songs Without Words, Nightshade, Memoria.* 12/13 at 8: *Divining, Anjour, The Still Point, Revelations.* 12/14 at 8: *For Bird With Love, The Stack-Up.* 12/15 at 2: *Collage, The Still Point, Memoria.* 12/15 at 8: *Blues Suite, Cry, Night Shade, The Stack-Up.* 12/16 at 3: *Suite Otis, Divining, Anjour, Revelations.*

Other

BEBE MILLER & COMPANY—*Trapped in Queens, Gotham, Reet City.* Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/13-15 at 8; 12/16 at 3. $7.

BRYAN HAYES & DANCERS—*Tango* and *Quartet* by Hayes, and *Links* by Kenneth King. 541 Broadway, 3rd floor (228-4655). 12/14-16 at 8. $6.

RITHA DEVI—Seven styles of classical Indian dance. Asia Society, 725 Park Ave. (288-6400, ext. 286). 12/15 at 2:30. $8; children, $6.

DANCE DRIVEN—Keith Dames and Patsy Parker. Shuttle Lab, 523 E. 6th St. 12/16 at 7:30. $6.

DANCE HALL—New York premiere of *Not Enough Darkness,* to music of Tom Verlaine. Larry Richardson's Dance Gallery, 242 E. 14th St. (243-5026). 12/14, 15 at 8:30; 12/16 at 3. $6.

DEBRA WANNER DANCE THEATRE—*Mutt: 1953-1969,* a dance/play. CASH Performance Space, 10 E. 18th St. (473-5495). 12/14-16 at 8:30. $7.

DEBRA WEISS & DANCERS—Program of repertory works. Merce Cunningham Studio, 55 Bethune St., 11th floor (228-5779). 12/14, 15 at 9, 12/16 at 8. $6.

FEDICHEVA BALLET COMPANY—*The Nutcracker.* 12/15 at 8: Fashion Institute of Technology, 227 W. 27th St. (944-9300). $7.50 ($4 for children).

JOFFREY II DANCERS—A holiday extravaganza. Schimmel Theater, Pace U., across from City Hall Park (488-1715). 12/15 at 8:15. $10, $12.

JOYCE TRISLER DANSCOMPANY—A revival of *Four Against the Gods,* a tribute to St. Denis, Duncan, Humphrey, and Graham, and a world premiere by Milton Myers to the music of Philip Glass. Joyce Theatre. 12/11-15 at 8, 12/16 at 2 & 8; $12.50.

MARGIE GILLIS—Playhouse 46, 423 W. 46th St. (279-4200). 12/12-15, 18-22 at 8. $12-$15.

MIMI GARRARD DANCE THEATRE—Garrard Studio, 155 Wooster St. (674-6868). 12/15, 17 at 8, 12/16 at 3. $6.

MARTITA GOSHEN AND CHRISTINE KUHNKE—*Earthworks,* plus new and old repertory dances. Emanuel-el Midtown Y, 344 E. 14th St. (924-0077). 12/15, 16 at 8. $7.

RIVERSIDE HOLIDAY FESTIVAL—12/15 at 2 & 7, and 12/16 at 2, Balletfore's *The Nutcracker.*Theater of the Riverside Church, 120th St. and the Drive.$7.

ROTORBLADE—Music and dance production by Fast Forward and Yves Musard. The Kitchen, 59 Wooster St. (925-3615). 12/13-16 at 8:30. $6.

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OTHER EVENTS

Happenings

IN A HOLIDAY MOOD, THINGS TO SEE. . .A candlelight tour of the early-19th-century Abigail Adams Smith Museum, 421 E. 61st St (838-5489); 12/12, 13, 14, 5:30 to 8 p.m. $3, $1 children. . .Celebrate Hanukkah with singing and dancing when the Parparim Ensemble performs "A Gift of Light." 12/16 at 2 p.m., at the 92nd St. Y, on Lexington Ave. (427-6000). $6.

. . . **AND THINGS TO DO**—or learn how to do: Cook a multinational Hanukkah meal with the 92nd St. Y's Kosher Cooking School, 1395 Lexington Ave. 12/11, 6:30-8:30. $30, call 427-6000 to register-. . Also at the 92nd St. Y on 12/16 at 2 p.m., learn crafts, sing songs, and act out the joys of Hanukkah. $10; $5, children. . The family Hanukkah celebration at the Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn (648-7703) includes singing, storytelling and refreshments. 12/16 at noon, $4. . .At the Dairy in Central Park, 65th St. west of the Zoo, 12/16 and 23, learn how to make origami ornaments to take home and to decorate the Dairy's own tree. . . Make wreaths at Queens County Farm Museum., 73-50 Little Neck Pkwy., Floral Park, (347-3820). Take your own garden shears; 12/15 at 10 a.m., noon, or 2 p.m. $8.

MAGNIFICENT CHRISTMAS SPECTACULAR—This year's edition of Radio City Music Hall's annual holiday family entertainment includes the Rockettes, "*The Living Nativity*" complete with the manger's animals, bows to Dickens and "The Nutcracker," lighting of a menorah, and some favorite scenes of years past. Thru 1/10/85, with daily times varying. Sixth Ave. and 50th St. (757-3100); $18, $22. All tickets are on sale in advance.

200 PUPPETS—Some 20 feet tall at Two World Trade Center, thru 12/21. There will be puppet-making lecture/demonstrations weekdays from 10 a.m. to 4 p.m.and puppet plays 12/15, 16 and 17 at 12:30 and 1:30. Free.

LET THEM ENTERTAIN YOU—The Flying Karamazov Brothers will juggle and joke on 12/16 at 3 p.m. at the Lehman Center, Bedford Park Blvd. (960-8833), Bronx; $8-$12. . . The 17th Annual Folk Festival will take place on 12/15 at NYU's Loeb Student Center, 566 LaGuardia Pl. at 8:30 and on 12/16 at the Ethnic Folk Arts Center, 179 Varick St. Hear a brass band, join in dance workshops. Call 691-9510 for prices and times. . . Dr. Alan Greenspan will speak on "The American Economy," 12/13 at 8 p.m., at the 92nd St. Y, 1395 Lexington Ave. (427-6000). $10. . ."The Germinid Meteor Shower" will be one of the best displays of shooting stars all year. Learn about meteors, and, weather permitting, observe them. 12/14 at 8:30; at the Vanderbilt Museum Historic House and Planetarium, 180 Little Neck Rd., Centerport, L.I. (516-757-7500). Free. . . The Academy of American Poets presents readings, conversations and symposia with Amy Clampitt (*The Kingfisher)* and John Koethe (*The Late Wisconsin Spring)* on 12/11 at 6 p.m., at the Donnell Library Center, 20 W. 53rd St. Free. . .A bi-lingual Hungarian Poetry Festival will take place on 12/13, 7 p.m., at the Wollman Auditorium, Cooper Union, Third Ave. and 8th St.; on 12/14 at 8 p.m., there will be workshops, discussions and more readings at The Poetry Project, St. Mark's Church, Second Ave. and 10th St. (855-3658), all free. . . More readings at the 92nd St. Y: Tina Howe (*Painting Churches)* and Arthur Kopit (*Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad)* on 12/17 at 8 p.m. (427-6000).$6. . John Roskelley will show a video and slides on his Mt. Everest climb; Abercrombie & Fitch, 199 Water St. (809-9000); 12/11 at noon. Free. . . Another outdoorsy program: 12/13 at 6:15, at the New York City Audubon Society's talk on Auduboners Around the World. Meet at CUNY Graduate Center, 33 W. 42nd. Free. . .And another nature program: See two documentaries "America's Wetlands" and "*We Can Save the Eagle*" at the Alley Pond Environmental Center at 228-06 Northern Blvd., Queens (229-4000); 12/12 at 7:30 p.m. Refreshments and piano music follow the films. $3. Creativity in older people is the focus of a panel discussion on 12/11 at 4 p.m. at Columbia University's Low Memorial Library. Also on the Morningside Hts. campus will be three films, "Close Harmony," "*Stages*: Housman Directs Lear," on 12/12 at 4 p.m., in the Ferris Booth Hall (280-2513). . . "A Conductor and His Orchestra; the Creative Communion," is the subject of Zubin Mehta's lecture on 12/12 at 8:30 p.m. at NYU's Vanderbilt Hall, 40 Washington Sq. Free, but call 598-7077 for reservations. . The American Financial Planning Exposition is at Madison Square Garden 12/10-11. Insitutions offering both products and services are on hand with advice—and they include banks, brokerage houses, insurance companies, tax-shelter firms, and so on. 10 a.m.-8 p.m. $4. . .A talk with Elizabeth Holtzman on 12/12 at 8 p.m. at the Brooklyn YWCA, 30 Third Ave. Free. . .Take in the "gathering of the terpsichorean tribes," a benefit for Movement Research at St. Mark's Danspace, 10th St. and the Bowery, 12/14, 15. Daniel Nagrin, Pooh Kaye, Simone Forti, Blondell Cummings, Johanna Boyce, Steve Paxton, and many more performing artists will be on hand, some each evening, at 8; $10. There'll be workshops 12/10-14 at St. Mark's and at P.S. 122; phone for details (924-0077).

SINGLE IN NEW YORK—At Madison Square Garden; 12/15-16, 11 a.m. to 7 p.m. $10 includes lectures on health, investments, writing personal ads (if that's your thing), and most other aspects of the single life—which sometimes don't seems fo different from the non-single life in the city.

THE STAR OF CHRISTMAS—Holiday show about the skies at the time of the first Christmas. At varying times, and special holiday performances. Hayden Planetarium (873-8828), at American Museum of Natural History, C.P.W. and 81st St. $3.75; children $2; seniors $2.75.

FAIRS AND SALES, SALES AND FAIRS, *they come* in all sizes this week, with something for everyone to enjoy--and take home. Briefly noted: The Craft Students League of the YWCA will sell ceramics, enamels and watercolors at the YWCA, 610 Lexington Ave. (755-4500). Thru 12/14 and 12/17-21, 11 a.m. - 7p.m., Fri. till 5 p.m., Sat. till 3 p.m. . Adopt a Bide-A-*Wee cat or dog at a Citicorp branch, 1430 Broadway* (40th St.); 12/10-14, 10:30 a.m. -3 p.m. $15-$40 adoption fee. . Have a glass of cider while looking over the crafts at the Inwood Heights Parks Alliance Gift Shop, 624 W. 207th St; 12/15-16, 10:30 a.m.-7:30 p.m. (304-0730). . Holiday flea market at the Stein Senior Center, 301 E. 29th St. (689-4615), on 12/13, 14, 10 *a.m. to 4 p. m. . .A night of family fun in a holiday* frame of mind, at the Public Library, Fifth Ave. and 42nd St., 12/13, 14. The Open House includes carolling, tea dancing, a look behind the scenes at this library cum museum cum research treasure trove. 6:30-8; $35 for up to four family members includes a membership for one year in Friends of the Library.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

SOUTH STREET SEAPORT MUSEUM CHRISTMAS TOURS—"Christmas at Sea," each Sat. and Sun. at 2 and 4. Meet at the Pilothouse, Pier 16 and the East River; included in general admission: $3.50, children $1.50 Call 669-9416.

TOURS WITH THE 92ND STREET Y—Must preregister for all (427-6000, ext. 179). 12/13 1-3 p.m. visit Zabar's, DDL Foodshow and other Upper West Side eateries. $8.

CHRISTMASTIME AT ROCKEFELLER CENTER—With the Municipal Art Society (935-3960). 12/18 at 12:30. Reservations required. $8.

HARLEM SPIRITUALS— (275-1408). Gospel and spirituals tour, Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

UNION SQUARE GALLERIES—19th Century Studios, 20th Century Art. Tour with the Floating Gallery (254-3690). 12/15 at 1. $7.

RICHMONDTOWN VILLAGE—By candlelight followed by wassail reception, music, and entertainment. 12/15, 6-9 p.m.; 441 Clarke Ave., S.I. (351-1611). $30 per couple.

URBAN PARK RANGERS—Tours and workshops, free unless noted. **Bronx:** 12/15 at 1, meet at Rice Stadium parking lot, Middletown Rd. and Stadium Ave. (548-7880). 12/15 at 1, meet at Crotona Park Boathouse (589-0096), to learn how animals survive in the winter. . .**Brooklyn (856-4210):** 12/15 at 8 a.m., meet at Ave. U and Burnett St. for an 8 a.m. beginners bird walk in Marine Park. . .**Manhattan (397-3091):** 12/15 at noon, meet at Riverside Dr. and 72nd St. for a sunset and solstice hike. 12/16 at 2 p.m., sing Christmas carols in Union, Stuyvesant, Madison and Tompkins Parks; meet under the arch in Washington Sq. . .**Queens (718-699-4204):** 12/15 at 1, meet at the main gate of Flushing Meadows-Corona Park to learn "What's Happening at the Zoo?". . .**Staten Island (718-442-1304):** 12/16 at 1 p.m., make your mini-wreaths. Bring ½" wide ribbon (a yard), scissors, tweezers and Elmer's glue. Meet at the Silver Lake Tennis House, Hart Blvd. and Revere St. Reservations required.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000). A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds. at 10 a.m.; $1. Also 12/15 at 11 a.m., winter tree identification walk.$2 . . . Shorewalkers of New York (549-2055). *Walk from the Narrows to Sheepshead Bay*. 12/16 at 10 a.m.; meet at corner of Fourth Ave. and 59th St, Brooklyn. $3. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055). A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2. . . Brooklyn Botanic Garden, 1000 Washington Ave. Each Sun. at 1, meet at the Garden Shop for a 45-minute tour; free.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (204-1112, mornings). 12/16 at 1 p.m. tour the South Street Seaport area and the N.Y. Maritime Museum, with a possible jaunt to Brooklyn. Meet on NW corner of Fulton St. and Broadway. $3. .

Sports

HOCKEY—**N.Y. Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 12/11 at 8:05 vs. New Jersey Devils. 12/15 at 7:05 vs. Philadelphia Flyers. 12/18 at 8:05 vs. Winnipeg. . .**N.Y. Rangers,** at Madison Square Garden (564-4400). $8-$19. 12/10 at 7:30 vs. Los Angeles Kings. 12/12 at 7:30 vs. Boston Bruins. 12/16 at 7:30 vs. Washington Capitals.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000).$8-$16. 12/11 at 7:30, vs. Philadelphia 76ers. 12/13 at 7:30, vs. Utah Jazz. 12/18 at 7:30, vs. Boston Celtics.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700); daily except Tues., post time at 12:30. $2, $5. Featured races: 12/12, Joe Palmer. 12/15, Gallant Fox Handicap. 12/16, Roamer Handicap.

Children

TOYS, a Christmas musical that stars Santa Claus the Wooden Soldier, along with four ice skaters. Manhattan Savings Bank, Madison Ave. and 47th St. Thru 12/21, Mon.-Fri. at 12:15 and 1:15. Free.

THE BIG APPLE CIRCUS—A one-ring show, in its own tent at Lincoln Center (860-7320). Thru 1/1/85. $6-$24. Daily performances at varying times, some sold out.

CHRISTMAS AT GIMBELS—The 33rd St. store offers kids a ride in Santa's Space Shuttle—a "pretend" blast-off and journey narrated by Santa—that ends in a visit to the gentleman himself. Between 11 and 6, every 15 minutes. From 1 to 3:30 p.m. see magic, juggling and colorful balloons on the second floor.

ORNAMENTS WORKSHOP—Clay Pit Ponds State Park, Carlin St., off Sharrotts Rd., Charleston, S.I. (967-1976). 8-13-year-olds use acorns, flowers and pipe cleaners to make decorations. 12/15 at noon and 3 p.m.; 12/16 at 1 p.m. Reserve ahead. Free.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). 12/15 at 3 p.m. $4; $3.50, children.

SANTA CLAUS AND THE UNICORN—A dance

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OTHER EVENTS

musical by the Harlem Dance Foundation. 12/16 at 3 p.m.; Davis Center for the Performing Arts, Convent Ave. at 134th St. (662-2057). $5.

THE LION, THE WITCH AND THE WARDROBE—Told by Eric Booth and leClanche duRand. 12/15 at 1; Borough of Manhattan Community College, 199 Chambers St. (618-1980). $2.50.

THE TIN SOLDIER—Performed by the Joffrey Ballet Center Concert Group. 12/16 at 1 p.m., at Theatre at New Dorp High School, 465 New Dorp Lane, off Hylan Blvd, S.I. (284-4835). $5

THE CHRISTMAS CAPER—A musical mystery about a threat to Santa Claus and his elves. Applecoop Productions, by Mary Ann Di Maria and Nick Picciallo. At the Triplex Theater, 199 Chambers St. (618-1980). Thru 12/30. Tues.-Sun., with curtain times varying from 10 a.m. to 7:30 p.m. $12.50, $15 Tues., Wed., and Thurs. evenings; $10, $12.50 Wed., Thurs., Fri. a.m. and matinees; $15, $17.50 Fri., Sat., Sun. at any performance.

SYLVAN WIND QUINTET—With the Puppet Works. Carnegie Recital Hall, 57th St. and Seventh Ave., 12/15 at 2. $7; children $3.50.

HOLIDAY TOUR OF THE ISLES—With Bill Ochs and Larry Cole. Hear jigs, bagpipes and pennywhistles; 12/16 at 1:30 and 3:30. Third St. Music School Settlement, 235 E. 11th St. (777-3240).

A CRICKET ON THE HEARTH—Theater of the Open Eye, 316 E. 88th St. (534-6909). 12/15, 16 at 3 p.m. $5.

HOW TO EAT LIKE A CHILD—By the Theatre and Dance Alliance. See youngsters act, 12/15, 16 at 11 a.m. and 1 p.m. Irish Arts Center, 553 West 51st St. (246-7845). $4; $4.50 adults.

INDIAN DANCES—By Ritha Devi at the Asia Society, 725 Park Ave. (288-6400). See classical and folk dance and learn how to wrap a sari. 12/15 at 2:30. $6; $8, adults.

CHRISTMAS HOLIDAY SHOW, with the Marionette Ballet. Alice May's Puppets, at Origami Center, 31 Union Square West (255-0469). Sun. at 2 p.m. thru 1/6/85: "A Visit From Santa Claus." $2.50.

TALES OF CHELM—Sketches, songs, riddles, jokes. New Theater, 62 E. 4th St. (972-0672). 12/16, 23, 30 at 2. "Chelmania," a new musical, plays 12/23, 30 at 3:30. $4.

GROWNUPS—A musical about the adults' world through a child's eyes, by First All Children's Theatre. At 37 W. 65th St. (873-6400). Sat. and Sun. at 2 and 4, thru 12/16. $10.

PAPAGENO PUPPET THEATER—"Hansel and Gretel," a musical for rod puppets. West Side Y, 5 W. 63rd St.(877-4852). Sat. at 1 and 2; Sun. at 11, 1, and 2; thru 1/30. $3.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free Christmas story hours Sun., 11 a.m. West Side, 12:30 East Side...Free Hanukkah story hours Sun. 1 p.m. West Side, 2:30 p.m. East Side.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MICHAEL TAUBENSLAG PRODUCTIONS—12/16 at 1: "Jack and the Beanstalk"; at 2:30: "Cinderella." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). "Manhattan on Ice: Skating and Sleighing in Old New York" features snow scenes and wooden ice skates...12/15 at 1:30, the Royal Puppet Theatre in "The Mystery of the Magic Elves"; $2.50...Following at 2:40, a Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1... 12/16 at 2:30, "The Art of the Clown." The Bond Street Theater Coalition explain slapstick, mime, magic, and more. $3.

MIRANDA'S WORLD—A musical fantasy about the world in 2020. 12/15 at 3 and 8 p.m.; Hartley House Theater, 413 W. 46th St. (787-1073). $5.

OSEBO'S DRUM AND CHRISTMAS ANNIE— With Hanukkah and Christmas songs by the Shadow Box Theater. 12/15 at 1 p.m.; The Triplex at BMCC, 199 Chambers St. (618-1900). $2.50.

HANSEL AND GRETEL, an all-new version by the Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance on footpath from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. thru 1/6/85: "Wilbur, the Christmas Mouse," at 1:30; "Pinocchio's Christmas Journey," at 3. Also 12/26-31. Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

STORIES AND SONGS OF HANUKKAH—With Marianna Brody; 12/16 at 1 and 2:30 p.m at the Jewish Museum, 1109 Fifth Ave (860-1888). $1.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave.,60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 12/15 at 11 a.m. and 2 p.m.: "Bear Cub Capers," by the Russian Puppet Theatre of Moscow. $3.

CHILDREN'S "NIGHTCLUBS"—The Early Show, musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum...Youngstars, featuring youthful players from Broadway, TV. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $5 minimum, $3 cover.

CHILDREN'S CAROUSEL—"Rags and Riches" by the New York Pantomime Theater with Friends of the Arts, 12/15 at 1 and 3 p.m. Concert Theater, Long Island University, Northern Blvd., Greenvale (516-922-0061). $4.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 12/15, 1-2:30, dip and make candles with the Wiz. Free, but must reserve. 12/16 at 2 and 3 p.m., A Band of Santas play holiday tunes. Free.

SPECIAL EXHIBITS—"Charlie Brown, A Boy for All Seasons: 20 Years on TV." Museum of Broadcasting, 1 E. 53rd St., Thru 1/31/85...Magic, Past and Present, at the Library and Museum for the Performing Arts, Lincoln Center, thru 12/31. Artifacts, posters, video, collectibles, and more.

CHRISTMAS CAROL—Playhouse on the Mall, Bergen Mall, Paramus, N.J. (201-368-1943). 12/19 at 10 and 1; 12/20 at 7. $4.50.

THE WIZARD OF OZ— Family musical, at Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. at 1 and 3:30, thru 12/16. $4; reservations a must.

NEW YORK PUBLIC LIBRARY—This is only a sampler; please phone local branches for programs in all the boroughs. Lincoln Center Library, 12/15 at 2:30: Maia Wojciehowska's book *Shadow of a Bull* will be acted out; call 870-1633 for reservations... Donnell Library Center, 20 W. 53rd St., 12/15 at 3: origami workshop with Michael Shall...Jefferson Market, Sixth Ave. and 10th St., 12/11 at 3:30: drawing class...328 E. 67th St. branch (734-1717); 12/10-14, games, crafts, films for Natural History week. 12/14 at 4 p.m.: craft activities for 3-6-year-olds ...Yorkville, 222 E. 79th St., Christmas films for ages 3-12, Thurs. at 4. Pre-school picture-book hours, Wed. at 4, ages 3-4; Tues. at 4, ages 5-7.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon and 4. Also: 12/15 at 2, meet Chris Van Allsburg, author/illustrator of *The Wreck of the Zephyr*...Free with museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, a shadow wall, performance area.. "Pop-Up," life-size and miniature theatrical, puppet, and magic pop-up books, old and new...Also: 12/15, 16: make puppets and marionettes while tigers, lions and trapeze artists stop by during the afternoon. Also, 12/16 at 1 and 2:30: "The Circus," by Penny Jones and Co. $4.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibit "Soundtracks"...Fri. at 1,storytelling for 3-5-year-olds. Puppets to Go presents an adaption of "Little Red Riding Hood"; 12/16 at 1:30 p.m.; bring old gloves for the workshop following the show. All free with museum admission.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (592-5555). Puppet Arcade exhibit starts 12/8. Drop-in puppet-making workshops for the family, Sun. at 1:30 and 3. Free.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Mon., Aloisio Aguiar.Tues., Hortercio Gomes. Wed. & Thurs., Zebeto and Company. Fri., Angelo Santos. Sat., Clarice Taylor. Sun., Carrol Emanuel and Janet Grise. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 12/11-16, Keith Jarrett with Gary Peacock and Jack DeJohnette. 12/18-23, Dave Valentin Quintet. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 12/10-15, Ronnie Mathews with Ray Drummond. 12/16, Kirk Lightsey. 12/17-22, Hilton Ruiz with Major Holley. Sets at 9:45, 11, 12:30 and 2 a.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 12/10, Katchie Cartwright. 12/11, Keisha St. Joan. 12/12, Tom Varner & Ron McClure. 12/13-15, Steve Nelson & Mickey Bass. 12/17, Miranda Hentoff and Don Rothstein. 12/18, Judy Niemack. 12/19, Victor Lesser & Frank Cerino. Music from 9:30. AE,MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Adam Makowicz plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 12/15, The Roger Sprung Bluegrass Band. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 12/10,11,17,18, Ed Polcer's Midtown North. 12/12,19, Red Balaban & the Hot Club of 54th Street. 12/13-15, Balaban & Cats. 12/16, Jane Jarvis/Milt Hinton Quintet. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 12/10,17, Les Paul Trio. 12/11-16, Great American Song Stylists: Janet Lawson Quintet and Sheila Jordan-Harvie Swartz, Tues.-Thurs., Sun. at 9 & 11, Fri.-Sat. 9,11 & 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 12/10, Sonny Ochs. 12/11, Theatre Night. 12/13, Judy Gorman-Jacobs; Marcia Taylor. 12/14, George Gerdes. 12/15, Jon Hall. 12/21, John Fahey Christmas Concert. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 12/10, Rory Stuart and Armen Donelian. 12/13, Mickey Tucker. 12/15, Onaje Allan Gumbs. 12/18-20, Cedar Walton and Ron Carter. 12/21,22, Amina Claudine Myers. Upstairs: 12/14 at midnight, Mary Denise Bentley of 'Dreamgirls' in a Christmas Concert. 12/15,22 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun. 10-3, David Allyn and the Scott Hardy Trio. Sun., 5-10, singer-pianist Brooks Kerr. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Jeff Young and Steve Gaboury, Tues.-Sat. 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 12/10,17, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabackin. 12/11-16, Chet Baker. 12/18-23, Jay Hoggard. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 12/11-1/12, Kaye Ballard and Arthur Siegel in 'Here's To the Ladies: Carolyn Leigh, Dorothy Fields and Nancy Hamilton,' Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. Pianist Andy Tuck plays Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Lynn Oliver Big Band. Fri., Cathy Chamberlain and her Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Hap Gormly All Stars; Phil Bennett Society Swing. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 12/10,17, Galt MacDermot's New Pulse Jazz Band. 12/20, The Michael Dolan Band. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 12/12, Deni Toledo & Bullet; Dick Frank & the Stoney Creek Band. 12/13, Beth Halligan. 12/14, Destiny; Niked Ipes. 12/15, Drew Yowell; The Right; The Pink. 12/16, Marjorie Grace; Three Chords. 12/19, Showcase. 12/20, Marnie Andrews. 12/21, Band Next Door; Stevie Ritt. No credit cards.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Continental-nouvelle restaurant. Every Fri.-Sat. from 10 p.m., pianist Harold Danko with Lee Konitz on saxophone. AE, CB, DC, MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 12/10,17, Gil Evans' Orchestra. 12/11-16, Two Franks featuring Frank Foster/Frank Wess. 12/18-23, The Duke's Men. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 12/11-15, singer Sarah Dash, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 12/14,15, Stormin' Norman and Suzy. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 12/10, Conjunto Clasico with Bad Street Boys and guest soloist Arthur Blythe. 12/17, Tito Puente and his 16-piece concert orchestra with Jose Alberto and guest soloist Sonny Fortune. Music from 9 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 12/10,17, Mel Lewis and the Jazz Orchestra. 12/11-16, Richie Cole Quartet. 12/18-23, Slide Hampton All-Stars featuring Hank Jones, Al Foster, Ray Drummond. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 12/10, The Harold Vick Quartet. 12/11,13-15, Clark Terry and his Quartet. 12/12, Ray Barretto and his Salsa/Jazz Orchestra. 12/16-18, Bill Spilka's Rowdy Rooters. 12/19, Jerry Gonzales and the Ft. Apache Band. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 12/10-15, pianist Ray Bryant with Jimmy Rowser on bass. 12/16,17, pianist Jim Roberts with Brian Torff on bass. 12/18-22, pianist Kirk Lightsey with Cecil McBee on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 12/10,11, Jerry Jeff Walker. 12/12, Who It Is; Johnny Copeland. 12/13, Dr. John. 12/14,15, Steel Angel; Cadillac Ranch. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 12/11-16, comedian Emo Philips, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. 12/18-23, comedian Richard Belzer. AE,MC,V.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 12/10-15, singer Sylvia Bennett with comedian Jacki Mason, and the Dangerfield trio, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9.30. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed. & Thurs., magician Imam and comedian Terry Day. Fri., magicians Slydini and Mundaka. Sat., magicians Peter Samelson, Devlin & Eric DeCamps. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing, Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/31, singer-pianist Glen Covington and his trio, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 12/12, Caribbean Night with Tabou Combo. 12/13, Gumbe Sound. 12/14,15, Loremil Machado and the Sarava Bahia Band. 12/16, Round Trip. 12/19,20, Pablo Moses and the Revolutionary Band. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.-Sat. at 6:30, Blossom Dearie...*Issue? I*

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Don't Even Know You! - political revue, Wed. & Thurs. at 9, Fri.-Sat. at 11, Sun. at 7. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 12/10-15, singer Gail Wynters and jazz harpist/pianist Corky Hale, Mon.-Thurs. at 8:30, Fri.& Sat. at 8, followed by Martin Charnin with Sasha Charnin, Mon.-Thurs. at 11, Fri.-Sat. at midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Maris Clement, Davis Gaines, Herndon Lackey, and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 12/10 at 8:30, Interplay, improvised music, dance, and theater. 12/20 at 11, singer Bradshaw Smith. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. Thru 12/22, *Charlie's Lucky 7 Club* - a new musical cabaret, Mon. at 8, Fri. & Sat. at 11. 12/11 at 8:30, Carolee Carmello. 12/12 at 9, Mimi Juliano. 12/13 at 9, Darren McGregor. 12/14 at 7, Bob Dorough with Bill Takas. 12/15 at 8, Lisi Axelrad. 12/16 at 7 & 10, Judy Halevi. AE,MC,V.

RACHEL'S—25 Hudson St., 334-8155. 12/15 at 9, Kaleidoscope - musical-comedy improvisational group. Shows at 10 p.m. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 12/31, Panama Francis and his Savoy Sultans, play for dancing, nightly except Mon. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory, bellydancer Xanya and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m. AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 1/5, singer-pianist Julie Wilson performs *Broadway, Her Way,* Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. at 10 and midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St., 759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keight Ingram takes over at 7:30-1:30. AE,CB,DC,MC,V.

ST. REGIS-SHERATON—2 E. 55th St., 753-4500. **King Cole Room:** Thru 12/22, jazz-pianist Joe Bushkin and his All-Stars celebrate his 'demi-centennial' in showbusiness, Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. **Astors:** The Mike Cerrati Trio play every Mon.-Fri. from 9-2 a.m., Sat. 10-3 a.m. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Wed.-Fri. 6-midnight. Sammy Goldstein plays Mon.-Tues. 6-midnight and Sat 8-2 a.m. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 12/13-15 at 8:30, Sue Renee Bernstein. 12/19-22 at 11, singer Randa McNamara. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 12/10, Taboo in Revue - comedy group; singer Bobby Daye. 12/11, Helen Angelo; Grace Cosgrove. 12/12, Carole Bugge & Jim Stellos; Ginny Dustin. 12/13, Cheryl Hoenemeyer; Jack Eddleman. 12/14, Mark Hooker; Larry Richman; Late Night Comedy Show. 12/15, Collins & Friedman; Larry Richman; Late Night Comedy Show. 12/16, 3 Men in a Tub; Mort Meek Comedy Special. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Mon., Dick Hyman. 12/12-15, John Colianni. 12/18-22, Dick Wellstood. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LA CAMELLIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

RADIO HIGHLIGHTS

Wed., Dec. 12

3:00/WNCN—Debussy: Prelude a l'apres-midi d'un faune; **Handel:** Cto a due cori #3 in F; **Hahn:** Le Bal de Beatrice D'Este.

WNYC—Monteverdi: Orfeo, the Carl Orff orchestration.

4:04/WQXR-AM/FM—Praetorius: Dances from Terpsichord; **Rossini:** Sonata #6 in D for Strings; **Beethoven:** Ov from Fidelio; **Bach:** Ave Maria.

6:00/WNCN—Wagner: Tannhauser: Venusberg Music; **Mozart:** Rondo for Piano & Orch in D; **Vivaldi:** Cto for Oboe, Strings & Continuo in C; **Anon:** Mass Chant.

7:00/WNCN—Bach: Fantasia & Fugue in g; **Handel:** Sonata for Oboe in B-Flat; **Bach:** Orchestral Suite #4 in D.

WNYC—Schmitt: Sym for String Orch "Janiana"; **Bax:** What the Minstrel Told Us; **Bach:** Cello Sonata #3 in g.

7:03/WQXR-AM/FM—Gluck: Dance of the Blessed Spirits from Orfeo ed Eurydice; **Schubert:** Five Minuets and Six Trios for Strings; **Debussy:** La Cathedrale engloutie from Preludes, Book 1.

8:00/WNYC—Lidholm: Sonata per flauto solo; **Pettersson:** Sym #14.

8:05/WQXR-AM/FM—Mendelssohn: Sym #4 in A; **Ravel:** Rapsodie Espagnole.

9:00/WNCN—Gala of Stars. A salute to the performing arts in America with Beverly Sills, James Levine, Itzhak Perlman, Jessye Norman, Frederica Von Stade, Renata Scotto & others. Simulcast with WNET-TV, Channel 13.

Thurs., Dec. 13

3:00/WNCN—Beethoven: Variations on "La ci darem" (from Mozart's Don Giovanni) in C.

4:04/WQXR-AM/FM—Gershwin: Second Rhapsody for Piano & Orch; **M. Haydn:** Divertimento in G; **Stravinsky:** Vivo, Minuetto & Finale from Pulcinella; **Liszt:** Consolation #3 in D-Flat.

6:00/WNCN—Paganini: Introduction & Variations on a theme from Paisiello's "Nel cor piu non mi sento"; **J.C. Bach:** Sym in D, Op.18, #6; **Saint-Saens:** Septet for Piano, Trumpet & Strings in E-Flat, Op.65.

7:00/WNCN—Walker: Lyric for Strings; **J. Stamitz:** Orchestral Trio in F, Op.1, #3; **Respighi:** Fountains of Rome.

WNYC—Arma: A la memoire de Bela Bartok; **Liszt:** Hungarian Fantasia.

7:03/WQXR-AM/FM—Mouret: Symphonies for Violins, Oboes & Hunting Horns; **Grieg:** "Arabian Dance" from Peer Gynt Suite #2; **Doppler:** Fantaisie Pastorale Hongroise.

8:00/WNYC—Minnesota Orchestra. Stanislaw Skrowaczewski, conductor. **Mozart:** Sym #34; **Tippett:** Fantasia Concertante on a Theme of Corelli; **Mendelssohn:** Sym #3, "Scotch."

8:05/WQXR-AM/FM—Vivaldi: Cto in D for Strings & Continuo; **Tchaikovsky:** Sym #4 in f.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. I Musici. **Vivaldi:** Cto for 4 Violins, Strings & Continuo in a, Op.3, #4; The Four Seasons, Op.8.

10:00/WNYC—Froberger: Suite #1 in e; **MacMillan:** Episode.

10:05/WQXR-AM/FM—The Art of Renata Tebaldi.

Fri., Dec. 14

3:00/WNCN—Haydn: Sym #74 in E-Flat; **Chopin:** Polonaise in c, Op.40, #2; **Handel:** Cto Grosso in e, Op.6, #3.

WNYC—Lieberman: Music for 10 Stringed Instruments; **Wuorinen:** Tuba Cto; **Trimble:** Four Fragments from the Canterbury Tales.

4:04/WQXR-AM/FM—Beethoven: Variations in C on Mozart's "La ci darem la mano"; **Haydn:** Trumpet Cto in E-Flat; **Schubert:** Auf dem wasser zu singen; **Lehar:** Where the Lark Sings.

6:00/WNCN—Janacek: Suite for String Orch; **Weber:** Variations on an Original Theme, Op.9; **Mozart:** Divertimento in B-Flat.

7:00/WNYC—Renata Scotto Master Class.

7:03/WQXR-AM/FM—Haydn: Minuets 1-6; **Schumann:** Adagio & Allegro in A-Flat; **Bach:** Ah, Dearest Jesus/Now Christ Doth End in Triumph from Christmas Oratorio.

8:00/WNCN—Dittersdorf: Sinfonia Concertante in D for Double-Bass, Viola & Orch; **Vivaldi:** Sonata for Recorder in g; **Boccherini:** Qnt in F, Op.29, #3.

WNYC—Boito: Mefistofele-Prologue in Heaven; **Puccini:** Messa di Gloria; **Handel:** Apollo & Dafne; **Tchaikovsky:** Eugene Onegin.

8:05/WQXR-AM/FM—Handel: Water Music.

9:00/WNCN—Falla: Nights in the Gardens of Spain; **Ravel:** Ma Mere l'Oye-Suite; **Tchaikovsky:** Cto for Violin in D, Op.35; **Vivaldi:** Cto in g.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Gunther Herbig, conductor. With pianist Philippe Entremont. **Stravinsky:** Cto #2 in c, Op.18; **Rachmaninoff:** Sym #5 in e, Op.18.

Sat., Dec. 15

10:00 a.m./WNCN—Bellini: Cto for Oboe in E-Flat; **Bruch:** Cto for 2 Pianos, Op.88a; **Schobert:** Trio in B-Flat, Op.16, #1.

WNYC—Schoenberg: Gurre-Lieder.

10:04 a.m./WQXR-AM/FM—Vivaldi: Ov from L'incoronazione di Dario; **Saint-Saens:** Cello Cto #1 in a; **Delibes:** Prelude from Irmelin; **Mozart:** Three German Dances.

12:00/WNYC—1984 Salzburg Festival. **Rachmaninoff:** Cto for Piano & Orch #3 in d, Op.30; **Tchaikovsky:** Sym #5 in e, Op.64.

12:05/WQXR-AM/FM—L. Mozart: Cto for 2 Horns & Orch.

2:00/WNCN—National Symphony Orchestra. Mstislav Rostropovich, conductor. With pianist Bella Davidovich. **Burton:** The Pied Piper, Ov; **Vaughan Williams:** A London Symphony; **Tchaikovsky:** Piano Cto #2.

WQXR-AM/FM—Metropolitan Opera Broadcast. **R. Strauss:** Elektra.

3:00/WNYC—New Sounds. **Stearns:** Lyra: Sound Constellation; electronic music by Easley **Blackwood.**

4:00/WNCN—F. Couperin: Concert Royal #4 in e; **Lipatti:** Concertino in Classical Style, Op.3; **Wagner:** Rienzi: ov.

5:05/WQXR-AM/FM—Beethoven: The Creatures of Prometheus; **Mozart:** Allegro; **Mouquet:** Pan and the Bird from Le Flute de Pan; **Boyce:** Sym #5 in D; **Haydn:** Trio in C, #21.

7:00/WNCN—Anniversary Concert. Arthur Fiedler, Zoltan Kodaly, Edward MacDowell. **Kodaly:** Ballet Music; **Dvorak:** Slavonic Dance in C; **MacDowell:** Woodland Sketches, Op.51.

8:00/WNCN—Bernstein: Serenade for Violin Solo, Strings & Percussion; **Brahms:** Sonata for Violin & Piano #2 in A, Op.100.

9:00/WKCR—Opera Topics with Lorenzo Alvary. A duo competition at the Academy of Vocal Arts, Philadelphia, with *Philadelphia Inquirer* music critic Daniel Webster.

WNCN—Saturday Night Opera. **R. Strauss:** Der Rosenkavalier, Op.59 (Welting, von Stade, Carreras, Stroud, Bastin, Chorus of the Netherlands Opera, Rotterdam Phil Orch/de Waart).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Leonard Slatkin, conductor. With bass-baritone Arnold Voketaitis, Blossom Festival Chorus. **Liadov:** Eight Russian Folk Songs, Op.58; **Shostakovich:** "The Execution of Stepan Razin," poem for bass, chorus & orch, Op.119; **Franck:** Sym in d.

9:30/WKCR—La Scala Fifty Years Ago, with Stefan Zucker. **Bizet:** Carmen (Buades, Pertile/Molajoli).

Sun., Dec. 16

9:04 a.m./WQXR-AM/FM—Telemann: Don Quichotte Suite; **Faure:** Pelleas et Melisande, Incidental Music; **Buxtehude:** In dulci jubilo.

10:00 a.m./WNCN—Classic Guitar. **Duarte:** English Suite for Guitar, Op.31; **Handel:** Chaconne #2 in G; **Albeniz:** Espana, Op.165: Capricho catalan; **Bach:** Suite for Lute #1 in e.

WNYC—Bach: Anna Magdalena Book; **Beethoven:** Cto in C, Op.56.

WNYC—Franck: Prelude, Choral & Fugue; **Debussy:** Preludes from Book 1.

12:00/WNYC—Chamber Music at BAM. **Stravinsky:** L'Histoire du Soldat; **Schubert:** Der hirt auf dem Felsen, Op.Post.129; **Dvorak:** Trio for Violin, Cello & Piano in e, Op.90.

1:00/WNCN—Chicago Symphony Orchestra. Leonard Slatkin, conductor. **Haydn:** Sym #60 in C "Il Destratto"; **Bax:** The Garden of Fand; **Sibelius:** Sym #4 in a, Op.63.

2:05/WQXR-AM/FM—Italy in Music. **Wagner** and Italy.

3:00/WNYC—New Sounds. **Gilbert:** music from Moving Pictures, The Call, In the Dreamtime.

3:04/WQXR-AM/FM—New York Philharmonic. Andrew Davis, conductor. With cellist Lorne Monroe. **Haydn:** Sym #44 in e; **Bloch:** "Schelomo" Hebrew Rhapsody for Cello & Orch; **Shostakovich:** Sym #5, Op.47.

5:00/WNCN—Mozart: Cto for Piano #21 in C; **Smetana:** Richard III.

6:00/WNYC—Netherlands Concert Hall: The Utrecht Early Music Festival. Camerata Trajectina.

7:00/WNCN—Anniversary Concert. Ludwig van **Beethoven.** Rondo a Capriccio in G, Op.129, "Rage Over a Lost Penny"; Piano Trio #6 in B-Flat, Op.97 "Archduke."

7:04/WQXR-AM/FM—Great Artists. James McCracken, tenor.

8:00/WNYC—Prokofiev: Cello Sonata; **Brahms:** Piano Cto #1 in d; **Ravel:** Pavane for a Dead Princess; **Bruckner:** Sym #5 in B-Flat.

8:05/WQXR-AM/FM—Delta Opera House. **Verdi:** Il Masnadieri (Sutherland, Bonisolli, Manuguerra, Ramey, Welsh National Opera Orch/Bonynge).

Mon., Dec. 17

3:00/WNCN—Chopin: Polonaise in f-sharp, Op.44; **Dvorak:** Rondo for Cello & Orch in g, Op.94; **Haydn:** Cto for Harpsichord in D, Op.21.

4:04/WQXR-AM/FM—Ravel: La Valse; **Telemann:** Harpsichord Sonata in g; **Chopin:** Mazurka #13 in a, Op.17.

7:00/WNCN—Thomson: Plow That Broke the Plains; **Bellini:** Norma: Casta Diva; **Dvorak:** Slavonic Rhapsody in A-Flat, Op.45, #3; **Verdi:** Macbeth: Introduction & Chorus of the Witches.

WNYC—Bach/Handel/Scarlatti Tercentenary. **Handel:** Cto #2 in F for 2 Wind Bands & Strings; **Bach:** Christmas Oratorio, Part 2.

7:03/WQXR-AM/FM—Bizet: Suite from Carmen; **Bach:** Suite from Partita in E; **Baston:** Recorder Cto #2 in D.

8:00/WNCN—Handel: Menuetto & Aria; **Terzi:** Contrapunto sopra Petit Jacquet di Claudio da Correggio; **Bach:** Fugue in g "Little"; **Mozart:** Qt #17 in B-Flat, "Hunting."

8:05/WQXR-AM/FM—Britten: A Ceremony of Carols; Conclusion from St. Nicholas.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. Juilliard String Quartet. **Mozart:** Qt in a; **Berg:** Qt, Op.3; **Smetana:** Qt #1 in e, "From My Life."

9:06/WQXR-AM/FM—Boston Symphony Orchestra. Charles Dutoit, conductor. **Mozart:** Sinfonia Concertante in E-Flat for oboe, clarinet, bassoon & horn; Serenade #7 in D.

Tues., Dec. 18

3:00/WNCN—Faure: Impromptu #5 in f-sharp, Op.102; **Dvorak:** Sym #7 in d, Op.70.

WNYC—Songs of England; The great Isobelle Baillie.

4:04/WQXR-AM/FM—Holzbauer: Cto in E-Flat for Viola & Cello; **R. Strauss:** Largo from 5 Piano Pieces, Op.3.

5:00/WNCN—J. Strauss Jr.: Tales of the Vienna Woods, Op.325; **Kuhnau:** The Combat of David and Goliath; **Brahms:** Tragic Ov, Op.81.

6:00/WNCN—Bach: Toccata & Fugue in d; **Dvorak:** Hussite Ov, Op.67; **Spohr:** Cto for Violin #8 in a, Op.47.

7:00/WNYC—Stravinsky: Mavra; **Milhaud:** Le Boeuf sur le toit; **Chausson:** Piano Qt in A.

7:03/WQXR-AM/FM—Vivaldi: Cto in f for Strings & Harpsichord; **Delius:** Brigg Fair; **Haydn:** London Trio #1.

8:00/WNCN—Live from the WNCN Performance Studio. Gregg Smith Singers.

8:06/WQXR-AM/FM—Prologue, The Nativity, Journey of the Magi, The Slaying of the Innocents & Epilogue from "The Christmas Story," arr. by Michael and Kay Jaffee.

9:00/WNYC—St. Paul Chamber Orchestra. **Rebel:** Les Elements; **Mozart:** Cto in B-flat for Bassoon; **Salieri:** Ov, "The School for Jealousy."

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Bartok:** Two Portraits; **Falla:** Three Dances from "The Three-Cornered Hat"; **Mahler:** Sym #1 in D.

Unless otherwise indicated, all times are p.m. and all stations are FM.

Daytime, Dec. 12-14 and 17-18

❷ **WCBS** 212-975-4321
❹ **WNBC** 212-664-4444
❺ **WNEW** 212-535-1000
❼ **WABC** 212-887-7777
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㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-669-7800
Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓝ **UPTOWN** 212-942-7200
Ⓢ **SHOWTIME** 212-708-1600
Ⓦ **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
⓫ Civic Programming
Ⓗ Wed/The Christmas That Almost Wasn't
Thu/**Movie:** Where the Lilies Bloom
Fri/The Nutcracker: A Fantasy on Ice
Mon/National Geographic Special: Gold!
Tue/**Movie:** Where the Lilies Bloom
Ⓢ Mon/A Merry Mirthworm Christmas

6:30
❷ ❹ News
❺ Popeye
❾ Jimmy Swaggart
⓫ Great Space Coaster
Ⓢ Thu/**Movie:** The Courage of Black Beauty
Mon/Pinocchio's Christmas

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Scooby Doo
Ⓗ Mon/The Color of Friendship
Ⓢ Wed/Thunderbirds 2086
Fri/Dot and Santa Claus

7:30
❺ He-Man and the Masters of the Universe I
⓫ Heathcliff
Ⓗ Wed/Fraggle Rock
Fri/Johnny Cash's America
Ⓢ Mon/Dot and Santa Claus

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
Ⓗ Wed/**Movie:** Between Friends
Thu/**Movie:** Kiss Me Goodbye
Mon/**Movie:** Champions
Tue/Olivia Newton-John in Concert
Ⓢ Thu, Tue/**Movie:** Savannah Smiles
Ⓦ Wed/Daffy Duck's Movie
Thu/**Movie:** Promises in the Dark
Fri/**Movie:** Funny Lady
Mon/**Movie:** Goldy
Tue/**Movie:** Hollywood Outtakes and Rare Footage

8:30
❺ Plastic Man
❾ Straight Talk
⓫ Superfriends
Ⓢ Wed/"Master Harold" . . . and the Boys
Fri/**Movie:** The Holly and the Ivy

9:00
❷ Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Munsters (except Fri)
Fri/**Special:** A Christmas Carol
Ⓗ Fri/Rich Little's *A Christmas Carol*
Ⓢ Mon/Faerie Tale Theatre (cc)

9:30
❷ Anything for Money
❺ WKRP in Cincinnati
❾ News
⓫ Alive and Well (except Fri)
Ⓗ Tue/Braingames
Ⓦ Mon/**Movie:** Over-Under, Sideways-Down
Tue/**Movie:** All the President's Men

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Welcome Back, Kotter
❾ Romper Room
Ⓗ Wed/**Movie:** Daffy Duck's Movie
Thu/**Movie:** Threshold
Fri/**Movie:** The King of Comedy
Mon/**Movie:** The Twelve Chairs
Tue/**Movie:** The Caine Mutiny
Ⓢ Wed/**Movie:** A Life of Her Own
Thu/**Movie:** Raffles
Fri/**Movie:** George Washington Slept Here
Mon/**Movie:** Teresa
Tue/**Movie:** Rose Marie
Ⓦ Wed/**Movie:** Mission Hill
Thu/**Movie:** Dynamite Chicken

10:15
Ⓦ Fri/**Movie:** Funny Farm

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family (except Fri)
Fri/Healthbeat Magazine
❼ New $100,000 Name That Tune
⓫ Family

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Trivia Trap
❾ Partridge Family
Ⓦ Mon/**Movie:** Dracula

11:15
Ⓦ Thu/**Movie:** Uncommon Valor

11:30
❹ Scrabble
❼ Family Feud
❾ Bewitched
⓫ Best Talk in Town
Ⓗ Wed/The Investigators
Mon/**Movie:** To Be or Not to Be
Ⓢ Thu/**Movie:** The Outsiders

12 **NOON**
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
Ⓗ Wed/**Movie:** Defiance
Thu, Tue/Not *Necessarily* the News
Fri/Braingames
Ⓢ Wed/**Movie:** Around the World in 80 Days
Fri/**Movie:** Two of a Kind (cc)
Mon/**Movie:** To Be or Not to Be (cc)
Tue/**Movie:** Raggedy Man
Ⓦ Wed/**Movie:** Forced Vengeance
Fri/**Movie:** The King of Comedy
Tue/**Movie:** That Championship Season

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** Once Before I Die (1965). John Derek, Ursula Andress.
Thu/**Movie:** Death Scream (1975). Lucie Arnaz, Raul Julia.
Fri/**Movie:** Target of an Assassin (1978). Anthony Quinn, John Phillip Law.
Mon/**Movie:** A Christmas Coal Mine Miracle (1977). Mitchell Ryan, Kurt Russell.
Tue/**Movie:** Marty (1955). Ernest Borgnine, Betsy Blair.
Ⓗ Thu/**Movie:** To Be or Not to Be
Fri/**Movie:** The Twelve Chairs
Tue/**Movie:** Defiance

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ The Saint
Ⓢ Thu/**Movie:** To Be or Not to Be (cc)
Ⓦ Thu/**Movie:** Richard Pryor . . . Here and Now
Mon/**Movie:** They Call Me Bruce?

1:30
❷ As the World Turns
Ⓗ Mon/**Movie:** The King of Comedy
Ⓢ Fri/**Movie:** Rose Marie

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
❾ Joker's Wild
Ⓗ Wed/**Movie:** Goin' Coconuts
Fri/**Movie:** Best Friends
Ⓢ Mon/**Movie:** It's a Dog's Life
Tue/Runaway Island
Ⓦ Wed/**Movie:** Star 80
Fri/**Movie:** The House on Sorority Row
Tue/**Movie:** Joysticks

2:15
❺ Popeye

2:30
❷ Capitol
❺ Flintstones
❾ Tic Tac Dough
⓫ Tom and Jerry
Ⓗ Thu/**Movie:** Where the Lilies Bloom
Tue/The Investigators
Ⓦ Mon/**Movie:** Escape 2000

2:45
Ⓦ Thu/**Movie:** Dracula

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game
⓫ Superfriends
Ⓗ Tue/Olivia Newton-John in Concert
Ⓢ Wed/Dean Martin in Concert
Thu/The Monster's Christmas

3:30
❺ Wed–Fri/Woody Woodpecker and Bugs Bunny
Mon/**Special:** Raggedy Ann and Andy: The Great Santa Claus Caper
Tue/**Special:** Snowtime
❾ Newlywed Game
⓫ Heathcliff
Ⓗ Mon/National Geographic Special: Gold!
Ⓢ Mon/A Merry Mirthworm Christmas

4:00
❷ Rockford Files
❹ Love Connection
❺ Fat Albert
❼ Edge of Night
❾ Wed/**Movie:** Death Moon (1978). Robert Foxworth.
Thu/**Movie:** Chilling (1981). Diana McLean.
Fri/**Movie:** Circus of Horrors (1960). Anton Diffring.
Mon/**Movie:** A Tale of Two Cities (1935). Ronald Coleman.
Tue/**Movie:** Oliver Twist (1948). Alec Guinness.
⓫ Voltron
⓭ Thu–Tue/Sesame Street (cc)
Ⓗ Wed/Fraggle Rock
Fri/The Nutcracker: A Fantasy on Ice
Ⓢ Wed/Faerie Tale Theatre (cc)
Thu/Runaway Island
Fri/A Merry Mirthworm Christmas
Mon/Dot and Santa Claus
Tue/**Movie:** Savannah Smiles
Ⓦ Wed/**Movie:** Mission Hill
Fri/**Movie:** The Funny Farm
Mon/**Movie:** Dracula
Tue/**Movie:** All the President's Men

4:30
❹ People's Court
❺ He-Man and the Masters of the Universe II
❼ New York Style
⓫ Happy Days
Ⓗ Wed/The Christmas That Almost Wasn't
Thu/The Trolls and the Christmas Express
Mon/The Color of Friendship
Tue/Braingames
Ⓢ Fri/Dot and Santa Claus

4:55
⓭ Wed/Electric Company
Ⓦ Thu/**Movie:** Dynamite Chicken

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
⓫ Little House on the Prairie
⓭ Thu–Tue/Electric Company
Ⓗ Thu/**Movie:** Kiss Me Goodbye
Tue/**Movie:** Goin' Coconuts
Ⓢ Wed/Pinocchio's Christmas

5:30
⓭ 3-2-1 Contact (cc)
Ⓗ Fri/Fraggle Rock
Mon/**Movie:** Best Friends
Ⓢ Mon/**Movie:** Two of a Kind (cc)

5:45
Ⓦ Fri/**Movie:** Funny Lady

Evening, Dec. 12-14 and 17-18

Wed., Dec. 12

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Video Jukebox
Ⓢ **Movie:** Raggedy Man
Ⓦ Daffy Duck's Movie

6:30
❺ One Day at a Time
⓫ **Special:** Lights. Judd Hirsch narrates this Hanukkah story.
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall City Comment
Ⓗ Freddie the Freeloader's Christmas Dinner

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ On the Money
Ⓗ Daffy Duck's Movie

8:00
❷ Charles in Charge
❹ Highway to Heaven

5 Rituals
7 Fall Guy
9 News 9: Prime Time
11 **Movie:** A Woman of Substance (1984). Deborah Kerr, Jenny Seagrove. (Part 3)
13 A Christmas Special With Luciano Pavarotti
21 All Creatures Great and Small
31 The Constitution: That *Delicate Balance*
N **Movie:** Wuthering Heights
S Dean Martin in London
W **Movie:** Forced Vengeance

8:30
2 E/R
5 P.M. Magazine
9 **Hockey:** Islanders vs. Pittsburgh Penguins

9:00
2 **Movie:** Blazing Saddles (1974). Cleavon Little, Gene Wilder. Mel Brooks's hilarious Western spoof.
4 Facts of Life
5 Merv Griffin
7 Dynasty (cc)
13 Gala of Stars 1984
21 To the Manor Born
31 Blade on the Feather
H **Movie:** Between Friends
S **Movie:** That Championship Season

9:30
4 It's Your Move
W **Movie:** The Mack

9:40
21 Bless Me Father

10:00
4 St. Elsewhere
5 11 News
7 Hotel (cc)
21 Good Neighbors
N **Movie:** Come and Get It

10:30
11 News
21 Only When I Laugh
31 Titanic in a Tub: The Golden Age of Toy Boats

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
21 Tony Brown's Journal
H The Investigators
S **Movie:** Gates of Hell
W **Movie:** Joysticks

11:30
2 Magnum, P.I.
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America
H **Movie:** Silkwood (cc)

12 MIDNIGHT
7 Eye on Hollywood
9 Hawaii Five-O
11 Star Trek
N **Movie:** La Traviata

12:10
13 MacNeil/Lehrer Newshour

12:30
2 **Movie:** Home to Stay (1978). Henry Fonda, Michael McGuire.
4 David Letterman
5 Starsky and Hutch
7 *Entertainment Tonight*
W **Movie:** Tempting Roommates

12:40
S **Movie:** Raggedy Man

1:00
7 **Movie:** A Sensitive, Passionate Man (1977). David Janssen, Angie Dickinson.
9 The Saint
11 Twilight Zone

1:30
4 News
5 The Winners
11 News

1:45
H **Movie:** Zapped!
W **Movie:** Star 80

2:00
2 News
4 Jeopardy
5 **Movie:** The Count of Monte Cristo (1975). Richard Chamberlain, Louis Jourdan.
9 Joe Franklin
11 Children's Christian Fund

2:20
S **Movie:** The Other Side of Midnight

2:30
4 Sally Jessy Raphael
11 **Movie:** The Great Lover (1949). Bob Hope, Rhonda Fleming.

3:00
4 Candid Camera
7 Crisis Theatre
9 **Movie:** The Great Sioux Massacre (1965). Joseph Cotten.

3:30
4 Treasure Hunt
H **Movie:** Beyond the Limit
W **Movie:** Mission Hill

4:00
4 Here's Lucy

4:07
5 CardioSat

4:30
4 Here's Lucy
11 Biography

4:37
5 RXSat

5:00
4 More Real People
9 News
11 Life of Riley

5:15
S Faerie Tale Theatre (cc)

5:20
H The Investigators

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Dec. 13

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 On the Money (cc)
S **Movie:** Savannah Smiles
W **Movie:** Promises in the Dark

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 New Tech Times
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Motorweek
H Emmet Otter's Jug-Band Christmas

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 This Old House

8:00
2 Magnum, P.I.
4 The Cosby Show
5 Rituals
7 **Movie:** The Night They Saved Santa Claus (1984). Jaclyn Smith, Art Carney. *A woman and her children help rescue Santa and his workshop from destruction.* (cc)
9 News 9: Prime Time
11 **Special:** Solid Gold Christmas Special
13 Innovation
21 Hero Street USA
31 Breathing Easy
H Inside the NFL
N **Movie:** Coup de Torchon
S **Movie:** Christmas Lilies of the Field
W **Movie:** Splendor

8:30
4 Family Ties
5 P.M. Magazine
9 **Movie:** The Miracle Worker (1962). Anne Bancroft, Patty Duke. The true story of the tireless efforts of Annie Sullivan to open up Helen Keller's sightless, soundless world.
13 Newton's Apple (cc)
21 Screenwriters/Words Into Image

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
13 Mystery!: Partners in Crime (cc)
21 Wild America (cc)
31 Watch Me Now
H **Movie:** Easy Money

9:30
4 Night Court
21 This Old House (cc)
W **Movie:** Richard Pryor . . . Here and Now

10:00
2 Knots Landing
4 *Hill Street Blues*
5 11 News
7 20/20
13 The Constitution: That Delicate Balance (cc)
21 Can't It Be Anyone Else?
31 Tony Brown's Journal
S Brothers (cc)

10:15
N **Movie:** America, America

10:30
11 News
S Best of Bizarre (cc)

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer Newshour
21 Potters at Work
H Not *Necessarily* the News
S **Movie:** To Be or Not to Be (cc)

11:30
2 Newhart
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America
H **Movie:** To Be or Not to Be
W **Movie:** Ring of Desire

12 MIDNIGHT
2 **Movie:** The Kid From Left Field (1979). Gary Coleman, Ed McMahon.
7 Eye on Hollywood
9 *Racing from Yonkers*
11 Star Trek

12:30
4 David Letterman
5 *Starsky and Hutch*
7 Entertainment Tonight
9 Jackie Gleason
S **Movie:** The Outsiders

1:00
7 **Movie:** More Than a Miracle (1967). Sophia Loren, Omar Sharif.
9 The Saint
11 Twilight Zone
N **Movie:** Three Penny Opera
W **Movie:** Dracula

1:20
H **Movie:** Threshold

1:30
4 News
5 Hogan's Heroes
11 News

2:00
2 News
4 Jeopardy
5 **Movie:** To Each His Own (1946). Olivia de Havilland, John Lund.
9 Joe Franklin
11 **Movie:** *Salt in the Wound* (1972). George Hilton, Klaus Kinski.

2:30
4 Sally Jessy Raphael
S **Movie:** The Pink Motel

3:00
4 Candid Camera
9 **Movie:** Ride Beyond Vengeance (1966). Chuck Connors.
W **Movie:** Dynamite Chicken

3:05
7 Crisis Theatre
H **Movie:** *Kiss Me* Goodbye

3:30
4 Treasure Hunt

4:00
4 Here's Lucy
11 Abbott and Costello

4:05
S Best of Bizarre (cc)

4:30
4 Here's Lucy
11 Biography

4:40
S Raffles

4:55
H **Movie:** Emmet Otter's Jug-Band Christmas

5:00
4 More Real People
9 News
11 Life of Riley

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

5:50
S The Monster's Christmas

Fri., Dec. 14

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Great Chefs of New Orleans
H Rich Little's *A Christmas Carol*
S **Movie:** On the Town

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 Wildlife Woodcarvers
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Why in the World
H Inside the NFL

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Alpine Ski School

8:00
2 Dukes of Hazzard
4 V
5 Rituals
7 Benson (cc)
9 News 9: Prime Time
11 **Movie:** The Four Feathers (1939). John Clements, Ralph Richardson.
13 Washington Week in Review
21 Nature
31 Masterpiece Theatre: The Barchester Chronicles
H **Movie:** Blue Thunder (cc)
N **Movie:** Parsifal
S **Movie:** Two of a Kind (cc)
W **Movie:** My Tutor

8:30
5 P.M. Magazine
7 Webster (cc)
9 **Movie:** The Man in the Santa Claus Suit (1979). Fred Astaire, Gary Burghoff.
13 Wall $treet Week

9:00
2 Dallas
4 Miami Vice
5 Merv Griffin
7 **Football:** L.A. Rams vs. San Fransico '49ers
13 Great Performances: Dance in America
21 **Movie:** Nothing Sacred (1937). Fredric March, Carole Lombard.
31 Billy Sunday: Baseball, the Bible, and Ballet

10:00
2 Falcon Crest
4 Hot Pursuit
5 News
31 Two Gentlemen Folk
H **Movie:** 10 to Midnight
S **Movie:** Silkwood (cc)
W **Movie:** The King of Comedy

10:30
9 11 News
13 Jazz Comes Home to Newport
21 Spaces: The Architecture of Paul Rudolph

11:00
2 4 News
5 Taxi
9 Phil Silvers
11 Odd Couple
21 Potters at Work

11:30
2 **Movie:** The Fish That Saved Pittsburgh (1979). Julius Erving, Flip Wilson.
4 Tonight
5 Charlie's Angels
9 Burns and Allen
11 Honeymooners
13 **Movie:** My Favorite Blonde (1942). Bob Hope, Madeleine Carroll.
21 *Latenight America*

11:45
H First and Ten

12 MIDNIGHT
7 News
9 Top 40 Videos
11 Star Trek
W **Movie:** Come Play With Me

12:15
H **Movie:** The King of Comedy
N **Movie:** The Boat Is Full
S **Movie:** One From the Heart

12:30
4 Friday Night Videos
5 Starsky and Hutch
7 Nightline

1:00
7 New York Hot Tracks
9 The Saint
11 Twilight Zone

1:30
5 America's Top Ten
11 News
W **Movie:** Pleasure So Deep

1:45
2 Great Record Album Collection

2:00
4 News
5 **Movie:** Manchu Eagle Murder Caper Mystery (1975). Gabriel Dell, Will Geer.
9 Joe Franklin
11 *Solid Gold*
S **Movie:** Confessions From a Holiday Camp

2:10
H Inside the NFL

2:15
2 **Movie:** *Cage Without a* Key (1975). Susan Dey, Michael Brandon.

2:30
4 Jeopardy
7 Entertainment Tonight

3:00
4 Sally Jessy Raphael
7 **Movie:** Pajama Party (1968). Tommy Kirk, Annette Funicello.
9 **Movie:** 13 Frightened Girls (1963). Murray Hamilton, Joyce Taylor.
11 Kung Fu
W **Movie:** The House on Sorority Row

3:15
H **Movie:** A Night in Heaven

SOLUTIONS TO LAST WEEK'S PUZZLES

H	I	L	L	T	O	P	S		O	S	T	E	N	D
I		O		R		I		A		E		X		R
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G	A	V	E	L		S	A	L	A		E	L	F	I	N		I	R	I	S
O	B	E	S	E		T	H	A	I		S	T	O	R	E		E	S	T	E

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212-535-4347

TELEVISION

3:32
- ❹ Candid Camera
- ❺ **Movie:** Atomic Submarine (1959). Arthur Franz, Dick Foran.
- Ⓢ Miss Pat Collins' 20th Anniversary Show

4:00
- ❹ Music City USA
- ⓫ Abbott and Costello

4:11
- ❷ Newsmakers

4:30
- ❹ Hit City
- ⓫ Biography
- Ⓢ **Movie:** The Holly and the Ivy

4:41
- ❷ **Movie:** Stalk the Wild Child (1976). David Janssen, Trish Van Devere.

4:50
- Ⓗ Rich Little's *A Christmas Carol*

5:00
- ❹ Treasure Hunt
- ❾ News
- ⓫ Insight

5:30
- ❹ Here's Lucy
- ❾ **Movie:** The Curse of the Cat People (1944). Simone Simon, Kent Smith.
- ⓫ News

Mon., Dec. 17

6:00
- ❷ ❹ ❼ News
- ❺ Three's Company
- ❾ Hart to Hart
- ⓫ Benson
- ⓭ New Jersey Nightly News
- ㉑ Woodwright's Shop
- Ⓦ **Movie:** Goldy

6:30
- ❺ One Day at a Time
- ⓫ Barney Miller
- ⓭ Nightly Business Report
- ㉑ This Old House (cc)
- ㉛ News From City Hall City Comment

7:00
- ❷ ❹ ❼ News
- ❺ M*A*S*H
- ❾ Dallas
- ⓫ Jeffersons
- ⓭ MacNeil/Lehrer Newshour
- ㉑ Doctor Who
- ㉛ Cityscope
- Ⓢ Faerie Tale Theatre (cc)

7:30
- ❷ Wheel of Fortune
- ❹ Family Feud
- ❺ All in the Family
- ❼ Entertainment Tonight
- ⓫ News
- ㉑ Nightly Business Report
- ㉛ International Journal
- Ⓗ Fraggle Rock

8:00
- ❷ **Special:** A Christmas Carol. George C. Scott is the penny-pinching Ebenezer Scrooge.
- ❹ TV's Bloopers and Practical Jokes
- ❺ Rituals
- ❼ Call to Glory
- ❾ News 9: Prime Time
- ⓫ **Special:** Miss World Beauty Contest
- ⓭ Wonderworks (cc)
- ㉑ The Sea: A Quest for Our Future
- ㉛ The Pennsylvania Germans
- Ⓗ **Movie:** Blue Skies Again
- Ⓝ **Movie:** Basileus Quartet
- Ⓢ Robin Hood
- Ⓦ **Movie:** They Call Me Bruce?

8:30
- ❺ P.M. Magazine
- ❾ **Movie:** Black Beauty. William Devane, Eileen Brennan. Based on Anna Sewell's classic novel. Part 1 (Part 2, Tue., Dec. 18, 8:30 p.m.).

9:00
- ❹ **Movie:** Little House on the Prairie—Bless All the Dear Children (1984). Melissa Gilbert, Dean Butler. Christmas appears grim when Laura and Almanzo's baby is kidnapped by a deranged woman.
- ❺ Merv Griffin
- ❼ **Monday Night Football:** Dallas Cowboys vs. Miami Dolphins
- ⓭ American Playhouse: Tomorrow (cc)
- ㉑ Nature of Things
- ㉛ Titanic in a Tub: The Golden Age of Toy Boats
- Ⓢ **Movie:** To Be or Not to Be (cc)

9:30
- ㉛ Looking East
- Ⓗ **Movie:** Silkwood (cc)
- Ⓦ **Movie:** Star 80

10:00
- ❷ Cagney & Lacey
- ❺ ⓫ News
- ㉑ The Brain (cc)
- ㉛ Three Generations of the Blues

10:15
- Ⓝ **Movie:** Wuthering Heights

10:30
- ❾ Lorne Greene's New Wilderness
- ⓫ News

11:00
- ❷ ❹ News
- ❺ Taxi
- ❾ Phil Silvers
- ⓫ Odd Couple
- ⓭ MacNeil/Lehrer Newshour
- ㉑ Media Probes (cc)
- Ⓢ **Movie:** The Evil

11:30
- ❷ Simon & Simon
- ❹ Best of Carson
- ❺ Charlie's Angels
- ❾ Burns and Allen
- ⓫ Honeymooners
- ㉑ Latenight America
- Ⓦ **Movie:** Laura's Desires

11:45
- Ⓗ **Movie:** To Be or Not to Be

12 **MIDNIGHT**
- ❼ News
- ❾ Hawaii Five-O
- ⓫ Star Trek
- ⓭ Butterflies

12:15
- Ⓝ **Movie:** Coup de Torchon

12:30
- ❷ McMillan & Wife
- ❹ David Letterman
- ❺ Starsky and Hutch
- ❼ Nightline

12:35
- Ⓢ **Movie:** Two of a Kind (cc)

12:45
- Ⓦ **Movie:** Escape 80

1:00
- ❼ Entertainment Tonight
- ❾ The Saint
- ⓫ Twilight Zone

1:30
- ❹ News
- ❺ Hogan's Heroes
- ❼ **Movie:** Going Home (1971). Robert Mitchum, Brenda Vaccarro
- ⓫ News

1:35
- Ⓗ First and Ten

2:00
- ❷ News
- ❹ Jeopardy
- ❺ Healthbeat Magazine
- ❾ Joe Franklin
- ⓫ Christian Children's Fund
- Ⓦ **Movie:** Dracula

2:05
- Ⓢ **Movie:** One From the Heart

2:10
- Ⓗ The King of Comedy

2:30
- ❹ Sally Jessy Raphael
- ❺ Best of Midday
- ⓫ **Movie:** Treasure of Tayopa (1974). Gilbert Roland, Rena Winters.

3:00
- ❹ Candid Camera
- ❾ **Movie:** Call Northside 777 (1948). James Stewart, Helen Walker.

3:30
- ❹ Treasure Hunt
- ❺ Off the Set
- ❼ Crisis Theatre

3:50
- Ⓢ **Movie:** Pink Motel

4:00
- ❹ Here's Lucy
- ⓫ Abbott and Costello

4:05
- Ⓗ **Movie:** Best Friends

4:30
- ❹ Here's Lucy
- ⓫ Biography

5:00
- ❹ Here's Lucy
- ❾ News
- ⓫ Life of Riley

5:20
- Ⓢ Robin Hood

5:30
- ❹ Twenty-Minute Workout
- ❼ Morning Stretch
- ❾ Joe Franklin
- ⓫ News

Tue., Dec. 18

6:00
- ❷ ❹ ❼ News
- ❺ Three's Company
- ❾ Hart to Hart
- ⓫ Benson
- ⓭ New Jersey Nightly News
- ㉑ Alpine Ski School
- Ⓢ **Movie:** George Washington Slept Here

6:30
- ❺ One Day at a Time
- ⓫ Barney Miller
- ⓭ Nightly Business Report
- ㉑ How to Play the Piano Despite Years of Lessons (Lesson One)
- ㉛ News From City Hall City Comment
- Ⓦ **Movie:** Hollywood Outtakes and Rare Footage

7:00
- ❷ ❹ ❼ News
- ❺ M*A*S*H
- ❾ Dallas
- ⓫ Jeffersons
- ⓭ MacNeil/Lehrer Newshour
- ㉑ Doctor Who
- ㉛ All About TV

7:30
- ❷ Wheel of Fortune
- ❹ Family Feud
- ❺ All in the Family
- ❼ Entertainment Tonight
- ⓫ News
- ㉑ Nightly Business Report
- ㉛ Colorsounds
- Ⓗ Not *Necessarily* the Year in Review

8:00
- ❷ **Special:** Yogi Bear's All-Star Christmas Caper
- ❹ A-Team
- ❺ Rituals
- ❼ Three's a Crowd (cc)
- ❾ News 9: Prime Time
- ⓫ **Movie:** Gaily, Gaily (1969). Beau Bridges, Melina Mercouri.
- ⓭ Nova (cc)
- ㉑ I Can Jump Puddles
- ㉛ Voyage of the Mimi
- Ⓗ Sports Illustrated Presents the Sportsman of the Year (Live)
- Ⓝ **Movie:** Three Penny Opera
- Ⓢ Paper Chase—The Second Year
- Ⓦ Islander Hockey

8:30
- ❷ AfterMASH
- ❺ P.M. Magazine
- ❼ Who's the Boss (cc)
- ❾ **Movie:** Black Beauty. William Devane, Eileen Brennan. Part 2 (Part 1, Mon., Dec. 17, 8:30 p.m.).
- ㉛ Breathing Easy

9:00
- ❷ **Movie:** He's Fired, She's Hired (1984). Wayne Rogers, Karen Valentine. When a middle-aged ad executive is let go because of his age, his unqualified wife is hired because of her sex and he coaches her from home.
- ❹ Riptide
- ❺ Merv Griffin
- ❼ Glitter (cc)
- ⓭ Frontline (cc)
- ㉑ Masterpiece Theatre: The Jewel in the Crown (Premiere) (cc)
- Ⓗ **Movie:** The Caine Mutiny
- Ⓢ **Movie:** Silkwood (cc)

9:30
- ㉛ Watch Me Now

10:00
- ❹ Remington Steele
- ❺ ⓫ News
- ❼ Paper Dolls (cc)
- ⓭ On Television

10:15
- Ⓝ **Movie:** Parsifal

10:30
- ❾ Hispanic Horizons
- ⓫ News
- ㉛ Creativity with Bill Moyers

11:00
- ❷ ❹ ❼ News
- ❺ Taxi
- ❾ Phil Silvers
- ⓫ Odd Couple
- ⓭ MacNeil/Lehrer Newshour
- ㉑ International Edition
- Ⓗ **Movie:** Class

11:30
❷ Fall Guy
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅢 Movie: Raggedy Man
🅦 Movie: Ring of Desire

12 *MIDNIGHT*
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ To the Manor Born

12:30
❷ Columbo
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

12:45
🅗 The Investigators

1:00
❼ Movie: Home for the Holidays (1972). Eleanor Parker, Julie Harris.
❾ The Saint
⓫ Twilight Zone
🅦 Movie: Joysticks

1:10
🅢 Movie: Monty Python's the Meaning of Life

1:20
🅗 Movie: Zapped!

1:30
❹ News
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ Jeopardy
❺ Movie: Best Foot Forward (1943). Lucille Ball, William Caxton.
❾ Joe Franklin
⓫ Movie: The Road to Bali (1953). Bob Hope, Bing Crosby.

2:30
❹ Sally Jessy Raphael
🅦 Movie: All the President's Men

3:00
❹ Candid Camera
❼ Crisis Theatre
❾ Movie: House of Strangers (1949). Edward G. Robinson, Richard Conte.
🅢 Paper Chase

3:05
🅗 Movie: 10 to Midnight

3:30
❹ Treasure Hunt

4:00
❹ Here's Lucy
⓫ Abbott and Costello
🅢 Runaway Island

4:02
❺ Surgsat

4:30
❹ Here's Lucy
⓫ Biography

4:32
❺ Eyesat

4:55
🅗 Simon and Garfunkel: The Concert in Central Park

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Weekend, Dec. 15-16

Sat., Dec. 15

6:00
❷ Patchwork Family
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report
🅗 🅢 Daffy Duck's Movie

6:30
❹ Kidalittles
❺ Popeye
⓫ Wild Kingdom

7:00
❷ Kidsworld
❹ Animated Classics
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Tom and Jerry

7:30
❷ Captain Kangaroo
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Pink Panther
⓭ MacNeil/Lehrer Newshour
🅗 Fraggle Rock
🅢 Movie: Crisis

8:00
❷ Shirt Tales
❹ Snorks
❺ Movin' On
❼ Puppy's Great Adventures
❾ Christopher Closeup
⓫ Voltron
🅗 Movie: Raggedy Man

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends: The Legendary Super Powers
❾ Meet the Mayors
⓫ Josie and the Pussycats
⓭ Wall $treet Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓫ Hee Haw
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
❾ Davey and Goliath
⓭ Congress: We, the People (cc)
🅢 Movie: The Best Years of Our Lives

10:00
❷ Pole Position
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ This Week's Music
⓭ Firing Line
🅗 Inside the NFL
🅦 Movie: The Best Years of Our Lives

10:30
❷ Saturday Supercade
❹ Alvin and the Chipmunks
❼ Wolf Rock TV

11:00
❹ Kidd Video
❼ New Scooby-Doo Mysteries
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal
🅗 The Investigators

11:30
❷ Pryor's Place
❹ Mr. T
❼ Littles
⓭ Adam Smith's Money World
🅗 Movie: Goin' Coconuts

12 NOON
❷ Bugs Bunny/Road Runner
❹ Spider-Man and His Amazing Friends
❺ Big Valley
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ Movie: Heidi (1937). Shirley Temple, Jean Hersholt.
⓭ The Constitution: That Delicate Balance (cc)
㉑ Gourmet Cooking

12:30
❷ **NFL Football:** Giants vs. New Orleans Saints
❹ Going Bananas
❼ American Bandstand
㉑ A Wok Thru China
🅢 Movie: The Escape Artist

1:00
❹ Special: Stubby Pringle's Christmas
❺ Fame
❾ Movie: Mr. Lucky (1943). Cary Grant, Laraine Day.
⓭ Frontline (cc)
㉑ Great Chefs of New Orleans
🅦 The Making of *Raiders of the Lost Ark*

1:30
❼ New York Hot Tracks
⓫ Special: Mr. Magoo's Christmas Carol
㉑ Square Foot Gardening
🅗 Not *Necessarily* the Year in Review

2:00
❹ Special: Scrooge's Rock-n-Roll Christmas
❺ Starsky and Hutch
⓭ On the Money (cc)
㉑ Motorweek
🅗 Daffy Duck's Movie
🅦 Movie: The Princess and the Pirate

2:30
❹ NFL Week in Review
❼ Education Update
⓫ Movie: The March of the Wooden Soldiers (1934). Stan Laurel, Oliver Hardy.
⓭ This Old House (cc)
㉑ Gourmet Cooking
🅢 Movie: Treasure Island

3:00
❹ NFL Pro Magazine
❺ Movie: Bloody Avengers. Richard Harris, Alexander Fu Sheng.
❼ Special: Making a Difference: Kenny and Marianne Rogers Join the Fight Against Hunger
❾ Movie: Kiss Them for Me (1957). Cary Grant, Suzy Parker.
⓭ Movie: Beau Geste (1939). Gary Cooper, Ray Milland.
㉑ A Wok Thru China

3:30
❹ NFL '84
❼ Greatest Sports Legends
㉑ Great Chefs of New Orleans
🅗 Movie: The Caine Mutiny

3:45
🅦 Movie: All the President's Men

4:00
❷ **NCAA Basketball:** Georgetown vs. DePaul or Univ. of Tulsa vs. Univ. of Arkansas (Split Coverage)
❹ **NFL Football:** Denver Broncos vs. Seattle Seahawks
❼ 1984 Kodak All-American Football Team
⓫ Lifestyles of the Rich and Famous
㉑ This Old House (cc)

4:30
❼ Sportsbeat
㉑ Motorweek
🅢 Daffy Duck's Movie

5:00
❺ Mission: Impossible
❼ Wide World of Sports
❾ Top 40 Videos
⓫ Out of Our Minds
⓭ Jazz Comes Home to Newport
㉑ Making of Mankind

5:30
⓫ Puttin' On the Hits
🅗 Movie: Raggedy Man

6:00
❷ Channel 2 The People
❺ Blue Knight
❾ Battlestar Gallactica
⓫ Star Trek
⓭ Nature (cc)
㉑ The Constitution: That Delicate Balance (cc)
🅢 🅦 Movie: Eddie and the Cruisers

6:30
❷ ❼ News
㉛ World Chronicle

7:00
❷ News
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Special: Roboforce
❾ News 9: Weekend
⓫ Dance Fever
⓭ Family Classics: Tom Brown's School Days
㉑ Inside Albany
㉛ Voyage of the Mimi

7:30
❷ Special: The Bear Who Slept Through Christmas
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ Racing From Aqueduct
⓫ At the Movies
⓭ Wild America (cc)
㉑ Wall $treet Week
㉛ European Journal
🅗 The Investigators

8:00
❷ Movie: The Great Muppet Caper (1981). Kermit, Fozzie Bear.
❹ Diff'rent Strokes
❺ Special: It Came Upon a Midnight Clear (1984). Mickey Rooney, Scott Grimes. A retired N.Y. detective searches out a wayward angel as part of a bargain that will enable him to see his grandson.
❼ T.J. Hooker (cc)
❾ WWF All-Star Wrestling
⓫ **Football:** The Independence Bowl: West Virginia vs. Air Force Academy
⓭ Nature of Things (cc)
㉑ Wonderworks (cc)
㉛ Hello Jerusalem
🅗 Movie: The Man Who Loved Women (cc)
🅝 Movie: The Bicycle Thief
🅢 Movie: The Escape Artist
🅦 Movie: Rumble Fish

8:30
❹ Double Trouble

9:00
❹ Gimme a Break
❼ Love Boat (cc)
❾ **Hockey:** Rangers vs. Washington Capitals
⓭ Film on Film
㉑ Heritage: Civilization and the Jews (cc)
㉛ Mystery!: Partners in Crime

9:30
❹ Spencer

10:00
❷ Mike Hammer
❹ Partners in Crime
❺ News
❼ Special: Perry Como's Christmas in London (cc)
⓭ Sneak Previews
㉑ Frontline (cc)
North American Soccer
🅗 Not *Necessarily* the Year in Review
🅝 Movie: The American Friend
🅢 Paper Chase—The Second Year
🅦 Movie: Valley Girl

10:30
⓭ Movie: The Bride Comes Home (1935). Claudette Colbert, Fred MacMurray.
🅗 The Hitchhiker

11:00
❷ ❹ ❼ ⓫ News
❺ Movie: For Whom the Bell Tolls (1943). Ingrid Bergman, Gary Cooper.
🅗 Movie: Zapped!
🅢 Movie: Gates of Hell

11:30
❹ Saturday Night Live
❼ World News Tonight—The Weekend Report (cc)
❾ **College Basketball:** Kentucky vs. Louisville
⓫ Wall Street Journal Report

11:45
❷ Sports People
❼ Movie: Fire Sale (1977). Alan Arkin, Rob Reiner.
🅦 Movie: That Lucky Stiff

12 MIDNIGHT
❷ Movie: Rooster Cogburn (1974). John Wayne, Katharine Hepburn.
⓫ Tales From the Darkside

12:15
🅝 Movie: Ways in the Night

12:30
⓫ Puttin' on the Hits

12:45
🅗 Movie: The Caine Mutiny
🅢 Movie: Cheech and Chong's Next Movie

1:00
❹ Rock-n-America
⓫ At the Movies
🅦 Movie: The Kinky Ladies of Bourbon Street

1:30
❼ Movie: You Can't Win 'Em All (1970). Tony Curtis, Charles Bronson.
❾ Movie: Laserblast (1978). Roddy McDowell, Keenan Wynn.
⓫ News

1:35
❺ Movie: Candy (1968). Ewa Aulin, Richard Burton.

2:00
❹ Gavin/Lott
⓫ Soul Train

2:15
🅦 The Making of *Raiders of the Lost Ark*

2:17
❷ Music Magazine

2:25
🅢 Movie: Lunch Wagon

2:30
❹ Movie: TBA

2:47
❷ Movie: The Last Circus Show (1975). James Whitmore, Lee J. Cobb.

2:50
🅗 Movie: Raggedy Man

3:00
❾ Movie: Rampage at Apache Wells (1966). Stewart Granger, Pierre Brice.
⓫ Movie: The Tiger and the Pussycat (1967). Ann-Margret, Vittorio Gassman.

4:00
🅢 Movie: Treasure Island

4:30
🅗 Daffy Duck's Movie

4:41
❷ Movie: The Mystery of the Golden Eye (1976).

5:00
❾ News
⓫ Biography

5:30
❾ Point of View
⓫ News

5:50
❺ Time for Timothy

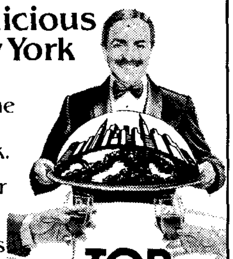
Sun., Dec. 16

6:00
❾ New Jersey Report
⓫ Wall Street Journal Report
🅗 Freddie the Freeloader's Christmas Dinner
🅢 Movie: The Holly and the Ivy

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ News

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today



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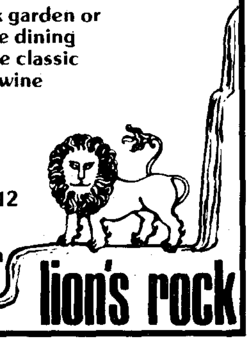

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TELEVISION

❾ Hispanic Horizons
⓫ Old Time Gospel Hour
⓭ Mister Rogers' Neighborhood
🅗 **Movie:** Kiss Me Goodbye

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ TBA
🅢 **Movie:** Courage of Black Beauty

8:00
❷ Way to Go
❹ Kids, Inc.
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Tom and Jerry
⓭ Sesame Street (cc)

8:30
❷ For Our Times
❼ World of Photography
❾ Day of Discovery
⓫ Pink Panther

9:00
❷ Sunday Morning
❹ **Special:** The Odyssey of the Torah Scrolls
❺ Bullwinkle
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)
🅗 Braingames
🅢 **Movie:** Around the World in 80 Days

9:30
❹ Positively Black
❺ Bugs and Porky
❼ Wildlife Adventure
❾ Point of View
⓫ Voltron
🅗 **Movie:** Cross Creek

10:00
❹ Essence
❺ Woody Woodpecker
❼ Video Game
❾ Sunday Mass
⓫ Transformers
⓭ Wild America (cc)

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
⓭ Family Classics: Tom Brown's School Days
🅦 **Movie:** The Twelve Chairs

11:00
❷ Taking Advantage
❹ First Estate
❺ **Movie:** It Came Upon a Midnight Clear (1984). Mickey Rooney, Scott Grimes. A retired N.Y. detective searches out a wayward angel as part of a bargain that will enable him to see his grandson.
❾ Make Peace With Nature
⓫ **Movie:** The Noose Hangs High (1948). Bud Abbott, Lou Costello.
⓭ Wonderworks (cc)

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ Rex Humbard
🅗 Fraggle Rock

12 NOON
❷ Channel 2 the People
❹ Meet the Press
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Systems Organizations
🅗 **Movie:** Two of a Kind
🅢 Paper Chase—The Second Year
🅦 **Movie:** Amityville: The Demon

12:30
❷ NFL Today
❹ NFL '84
❼ Eyewitness News Conference
⓫ **Special:** Hollywood Christmas Parade
⓭ Inside Albany
㉑ Educational Computing

1:00
❷ **Football:** St. Louis Cardinals vs. Washington Redskins
❹ **Football:** Jets vs. Tampa Bay Buckaneers
❺ **Movie:** Cinderfella (1960). Jerry Lewis, Ed Wynn.
❼ Like It Is
❾ **Movie:** Mitchell (1975). Joe Don Baker, Martin Balsam.
⓭ Currents
㉑ Salt Poisoning
🅢 **Movie:** A Life of Her Own

1:30
⓭ Agronsky & Co.
🅗 **Movie:** Where the Lilies Bloom

2:00
❼ **Movie:** Lawrence of Arabia (1963). Peter O'Toole, Omar Sharif. Oscar-winning story of adventurer T.E. Lawrence, which made newcomer O'Toole an instant star.
⓭ Bits and Bytes
㉑ **Basketball:** Hofstra vs. Fordham
🅦 **Movie:** Wavelength

2:30
⓫ **Movie:** Duel in the Sun (1947). Gregory Peck, Jennifer Jones.
⓭ Innovation

3:00
❺ **Movie:** Monte Walsh (1970). Lee Marvin, Jeanne Moreau.
❾ **Movie:** Dead Reckoning (1947). Humphrey Bogart, Lizabeth Scott.
⓭ Nova (cc)
🅗 Freddie the Freeloader's Christmas Dinner
🅢 Dean Martin in London

4:00
❹ **Football:** Pittsburgh Steelers vs. L.A. Raiders
⓭ Great Performances: An Evening of Dance and Conversation With Martha Graham
㉑ Matinee at the Bijou
🅢 **Movie:** Kiss Me Goodbye
🅦 **Movie:** Animal Crackers

4:30
❷ **Movie:** Echo of a Nightmare (1969). Ricardo Montalban, Tom Drake.
🅗 Not *Necessarily* the News

5:00
❺ Fame
❾ Buck Rogers
⓫ **Movie:** Winter Kill (1979). Jeff Bridges, John Huston. The brother of an assassinated U.S. president uncovers a possible conspiracy which endangers his life.
🅗 **Movie:** Kiss Me Goodbye

5:30
⓭ Hanukkah
㉑ Hero Street USA

6:00
❷ ❼ News
❺ **Movie:** The Hospital (1967). George C. Scott, Diana Rigg.
❾ Battlestar Galactica
⓭ Hizzoner!
㉑ Hanukkah
🅢 **Movie:** The Beastmaster
🅦 **Movie:** Annie

6:30
❷ ❼ News
㉑ Adam Smith's Money World
㉛ Cityscope

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not (cc)
❾ Switch
⓫ Solid Gold
⓭ An Evening of Championship Skating
㉑ Inside Albany
㉛ Searching
🅗 Braingames

7:30
❹ Punky Brewster
㉑ McLaughlin Group
㉛ Washington Week in Review
🅗 Fraggle Rock

8:00
❷ Murder, She Wrote
❹ **Special:** Mr. T and Emmanuel Lewis in a Christmas Dream
❺ Star Search '85
❼ **Movie:** The Sting (1973). Paul Newman, Robert Redford. Two small-time con-men set out to con a big-time gambler responsible for the death of a friend. (cc)
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Mystery!: Partners in Crime (cc)
㉛ Geri Ashur: 1946–1984
🅗 **Movie:** Cross Creek
🅝 **Movie:** Woman in Flames
🅢 **Movie:** Trading Places (cc)

8:30
🅦 **Movie:** Airplane II: The Sequel

9:00
❷ Jeffersons
❹ **Special:** Bob Hope Christmas
❺ **Special:** Lawrence Welk Christmas Special
❾ New Jersey Report
⓫ Lou Grant
⓭ Masterpiece Theatre: The Jewel in the Crown (cc)
㉑ **Movie:** The Gilded Lily (1935). Claudette Colbert, Fred MacMurray.
㉛ Potters at Work

9:30
❷ Alice
❾ Nine on New Jersey
㉛ Eye on Dance

10:00
❷ Trapper John, M.D.
❹ **Special:** Christmas in Washington
❺ News
❾ Meet the Mayors
⓫ News
㉛ Ramblin'
🅗 **Movie:** Two of a Kind
🅝 **Movie:** La Traviata
🅢 Brothers Christmas Special (cc)
🅦 **Movie:** Raiders of the Lost Ark

10:30
❺ Sports Extra
❾ New Jersey People
⓫ From the Editor's Desk

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
⓭ Adam Smith's Money World
🅢 **Movie:** That Championship Season

11:30
❹ George Michael's Sports Machine
❺ Mormon Conference
❾ It Is Written
⓫ Honeymooners
⓭ Metrocosms

11:35
🅗 **Movie:** Circle of Iron

11:45
❷ Sports Update
❼ Sports Special

12 **MIDNIGHT**
❷ Barnaby Jones
❼ **Movie:** The Quiller Memorandum (1965) George Segal.
❾ Jimmy Swaggart
⓫ Star Trek
🅝 **Movie:** Vincent, Francois, Paul, and the Others
🅦 **Movie:** Confessions of a Young American Housewife

12:30
❹ Greatest American Hero

1:00
❷ Barnaby Jones
❾ **Movie:** Flying Leathernecks (1951). John Wayne, Robert Ryan.
⓫ Tales From the Darkside
🅢 **Movie:** Bluebeard

1:15
🅗 **Movie:** Kiss Me Goodbye

1:30
❹ America's Choice
⓫ News

2:00
⓫ Wall Street Journal Report

2:10
❼ **Movie:** Crossfire (1975). James Farentino, John Saxon.

2:30
❹ Positively Black
⓫ **Special:** Ten North Frederick (1958). Gary Cooper, Diane Varsi.

3:00
❹ First Estate
❾ **Movie:** Requiem for a Secret Agent (1965). Stewart Granger.
🅗 **Movie:** Beyond the Limit
🅢 **Movie:** Kiss Me Goodbye

4:30
⓫ Biography

4:50
🅗 Freddie the Freeloader's Christmas Dinner
🅢 Brothers Christmas Special (cc)

5:00
❾ News
⓫ Life of Riley

5:30
❼ Morning Stretch
❾ Joe Franklin
⓫ News

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-*Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30* a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese-Deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** AE, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calf's liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft-shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, *Sat. to midnight,* Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No credit cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. *Spcls: panserotti alla piacentina, Forlini's tortelli,* anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Reduced rate parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No credit cards.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 *Chambers St.,* 233-4434. *Casual. American. Spcls:* grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California-French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb, Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental-Seafood. Spcls: seafood mixed-grill, *bouillabaisse, medaillons of veal à la crème. Res. sug.* L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. *Dress opt. Italian-Continental.* Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors *d'Oeuvrerie & City Lights Bar:*** *Jacket required.* International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

ZI PEPPE—11 Waverly Pl, bet. Greene & Mercer Sts. 228-5450. Casual. Italian. Spcls: scampi al vino blanco, penne alla vodka, saltimbocca. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-11, Fri. to midnight, Sat. to 1 a.m. Private parties for 80. **(M)** AE, CB, DC, MC, V.

Greenwich Village

ANGELICA—82 Seventh Ave. South, at Bleecker St., 620-9622. Casual. Nouvelle-Italian. Spcls: bagna cauda, fresh pasta, new menu daily. Res. nec. D only Mon.-Sat. with seating at 7 p.m. Closed Sun. **(E)** No credit cards.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res.

sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. (I) AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

DOLCE—140 W. 13th St., 741-2050. Casual. Italian. Spcls: pasta alla wodka, gamberi'fra Diavolo,' carpaccio all' Italiana. Res. sug. D daily 6-1 a.m. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.**, 689-1019. **(I)** AE, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HARBOR HOUSE—410 Sixth Ave., bet. 8th & 9th Sts., 473-0670. Casual. Seafood-American. Spcls: red snapper en papillote; grilled Dover sole; oyster, shrimp and sausage jambalaya. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4:30-midnight. Private parties for 70. **(M)** AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 4-10:30. Private parties for 35-40. **(M)** AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. **(M)** AE, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M) AE, DC, MC, V.**

LE CANARD ENGLOUTI—72 Bedford St., 243-8593. Casual. Modern-French. Spcls: red mullet en papillote julienne; braised turbot, champagne sauce with truffles; magret de canard grillé au navets. Res. sug. D Tues.-Sun. 6:15-10:30. Closed Mon. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piaq, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.**, 533-2508. **(I)** AE, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, seared tuna with figs and Alphonso olives, double breast of chicken with two mustards and bernaise with cornichons; chocolate mousse with pistachio crème anglaise. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.**, 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

SIDO—305 Avenue of the Americas, nr. Bleecker St., 242-5959. Casual. Lebanses. Spcls: Sido mazza, couscous, kafka kabob. Res. sug. D daily 5 - midnight. Private parties for 60. **(M)** AE, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. **(M)** AE.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No credit cards.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evening & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. **(M)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, roast pheasant with wild mushrooms, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Private parties for 100. Closed Sat.-Sun. **(M) AE, CB, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat to 1 a.m. **(M)** AE, CB, DC.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sir-

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loin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. (E) AE, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. (M) **AE, CB, DC, MC, V.**

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese. Spcls: lobster roll, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. (M) AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. (M) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

FORTUNE GARDEN PAVILION—209 E. 49th St., 753-0101. Dress opt. Chinese-Szechuan-Cantonese. Spcls: velvet chicken, prawns casino, sampan squid. Res. nec. Open daily 11:30 a.m.-11 p.m. Bar til 1 a.m. Pianist daily noon-3,5-11. (M) **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

GOLDEN PALACE—835 Second Ave., bet. 44th & 45th Sts., 697-1515. Casual. Szechuan. Spcls: lotus cornish game hen, surf and turf szechuan, szechuan and hunan taste. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat.-Sun. from 12:30. Private parties 4-30. Free D parking from 5. (I-M) AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (M-E) AE, CB, DC, MC, V.

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-midnight. Free cocktail hors d'oeuvres from 5. Private parties for 40. Closed Sun. (M) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. (I-M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. (E) AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M) AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan-Hunan-Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. (I-M) AE, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. (M) AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (I) **AE, DC,MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M). **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. (M-E). **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. (M) AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. (M) AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de

Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Parties for 300. Pianist nightly. Closed Sun.**(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. **(M)** AE, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. **(I-M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. Free parking after 6. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

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JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA VERANDA—163 W. 47th St., 391-0905. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also **La Veranda—60 E. 54th St.**, 758-5560. **(M)** AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. Reduced rate parking after 5. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Casual. Northern Italian. Spcls: linguine al pesto, fusilli alla vodka, veal scaloppine alla Friulana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4:30-10:30, Fri.-Sat. to 11:30, Sun. to 11. Complete L. Pre-theater D 4:30-7:30. Ent. Sat. Private parties. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4 - midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** AE, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

U.S. STEAKHOUSE—120' W. 51st St., 757-8800. Casual. American. Spcls: steak, chicken, fresh fish. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Free D parking after 5. Private parties for 50. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass a naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-

2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D Mon.-Sat. 5-midnight, Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas, green chile chicken chili, 'make your own tacos' Border Fiesta. Res. sug. L Mon.-Fri. noon-3:30. D daily 5:30-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

CAMPAGNOLA—1382 First Ave., at 74th St., 861-1102. *Dress opt. Northern Italian. Spcls: bronzino,* double-cut veal chop, veal Milanese. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M) AE, DC, MC, V.**

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.-Sat. 5-11. Closed Sun. **(M)** AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux

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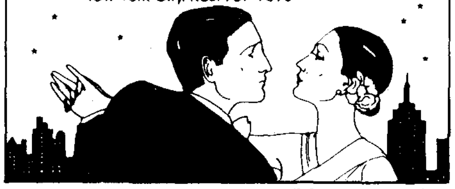

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LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau marechal, la poularde poelee beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist nightly. **(M-E)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 80. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

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CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish marine with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RARE FORM—467 Columbus Ave., bet. 82nd & 83rd Sts., 496-0282. Casual. American. Spcls: lamb chops, prime rib, N.Y. strip, broiled red snapper. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-4. D daily 6-1 a.m. S daily 1 a.m.-3 a.m. Pianist nightly. **(M)** AE, CB, DC.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. **(M)** AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(B)** AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

PROSPECT HALL—263 Prospect Ave., 788-0777. Dress opt. French-Nouvelle. Spcls: homard en croute, mousse de St. Pierre en philo au coulis d'ecrevisses, le blanc de volaille braise á la maniere d'Alain Chapel. Res. nec. L Tues.-Fri. 11:30-3. D Tues.-Thurs. Sun. 5-10, Fri.-Sat. to 1 a.m. Buffet Br Sun. 11:30-3. Ent. Fri.-Sun. Banquet facilities for 50-1500. Closed Mon. **(M)** AE, MC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. **(M)** AE, CB, DC, MC, V.

Queens

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck,** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 7, 1985 issue:** one-time ad, $33.00 per line; two consecutive ads, $27.25 per line per issue; four consecutive ads, $24.25 per line per issue. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $377.00 per inch. Add 10% for gray background. Complete rate card available. **Check or money order must accompany copy and be received by December 19, 1984 for the January 7, 1985 issue.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion of the publisher.

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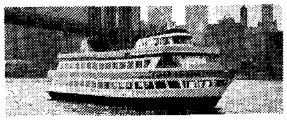

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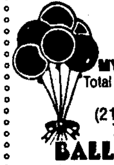

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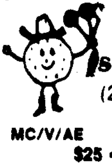

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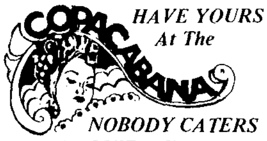

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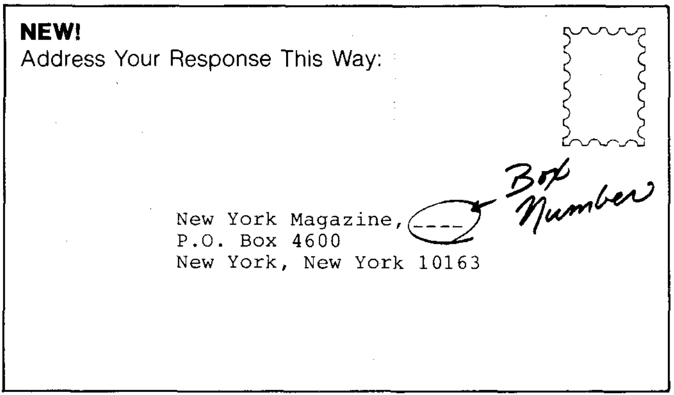
STRICTLY PERSONALS

Strictly Personals is a weekly feature. New Rate: **$23.00 per line effective with the January 7, 1985 issue.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.



NEW!

Address Your Response This Way:

New York Magazine, (____) Box Number
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New York, New York 10163

Handsome, Sophisticated, Successful—Well-to-do, 6', 165, 47-year-old divorced Jewish male seeking strikingly beautiful/very attractive/glamorous, romantic, loving, caring compassionate and sensitive *woman, 25-45, for a very special life and* committed relationship. I love the good life of fine dining, private clubs, theater, travel and the quiet life of conversation, books, music, country inns and romantic *moments. I'm happiest in a loving, one-to-one* relationship. I'm intense, loving, tender, caring, sensitive, vulnerable and an old-world romantic. I live part year in NYC, part in Beverly Hills and year round in *Hamptons (love the beach/country).* Looking for a very special lady with a flexible career (model, artist, writer, designer, actress, freelancer), someone who is ready to relax and enjoy life and love. I will *compromise on life style/career if very special.* If you fit, take a chance. Phone/photo a must. NYM H243.

Wanted—Man, late 40's, early 50's to enter the beautiful world of sharing, caring, loving, laughing. It exists, I know. This slim, dynamic, affectionate, intelligent, extremely attractive, financially secure lady is seeking that special man, who can share that world and all the joys of life it offers. The excitement of conversation, travel, music, tennis, walks are also there to explore. NYM H470.

Beautiful Woman MD—30's, slim, warm, romantic, seeks counterpart. NYM J080.

Cute, Harvard Yuppy—Woman, 26, fast-track Manhattanite, warm and vivacious, oriental descent. Seeks ambitious, highly successful, professional man for laughter, friendship, romance. NYM H529.

Why Settle For Less?—Attractive, slender, athletic, 5'6", professional Jewish female, 24, seeks witty, warm, handsome, energetic Jewish male, 24-30. Photo, *phone and bio.* NYM H415.

Attractive, Black Female Professional—Slim, mid 30's, successful, loves travel, writing, music, seeks attractive, successful, professional man, 29-49, who is romantic and sincere, for a serious relationship. Race unimportant. Photo/phone, please. NYM H416.

Modern Orthodox Male—Very good-looking, 5'11", divorced seeks very pretty, warm, intelligent, Jewish female, 31-36, (without children), physically fit, 5'6"-5'10", very good figure. You ski advanced/ intermediate level, play racketball or tennis, enjoy sharing intimate moments. Non-smoker. Phone/photo. NYM H417.

Mensch Wanted—For exciting female psychologist/artist, 50. NYM H571.

Warm, Attractive, Successful, Smart—Funny, male clinical psychologist, 39, seeks very attractive, female counterpart under 34, *for serious relationship. Photo* appreciated. NYM H423.

What An Intriguing Way To Meet—Are you a cultured man in your 60's, possibly European, sensitive, sophisticated, well off, wanting to meet attractive, charming woman, chic, cheerful, *creatively active?* Be a sport and reply. NYM H424.

The Lady Is Bewitching—And at the stroke of midnight this very pretty, disarmingly feminine, vivacious, sparkling, sexy, 5'4", slim, redheaded enchantress will cast her spell if you believe in romance, the power of chemistry and the heart of rock 'n roll. She is gazing in her crystal ball, searching for a man capable of a loving, caring, serious relationship. A man of lively intelligence, who communicates ideas and feelings (therapy an asset) and who is too tough to tackle but strong enough to cry. Ideally, he should be 35-50, Jewish, good-looking, physically fit, both financially and emotionally secure. Absolutely no frogs, button-down minds, Peter Pans or fatties. If you believe in magic, please send letter, phone and recent photo. NYM H425.

Incurable Romantic—Attractive, female professional, tall, slender, 31, intelligent, warm, enjoys travel, aerobics, country *and city life, fine dining, good laughs.* Seeks witty, Jewish male over 5'10", 28-38, with similar interests. Bio/photo/phone. NYM H426.

Dynamic, Quality Lady—51, seeks tall, sincere, successful, Jewish gentleman, 50-60, for new beginning. NYM H428.

Very Beautiful, Very Special—30-year-old designer, loves the outdoors and sports, has many interests, intuitive, happy, content, looking for handsome, very secure Jewish man with similar qualities. Photo, please and phone. PO Box 248, Old Westbury, NY 11568.

Man Of Integrity, Unique Presence—A great body, clear, desirable mind, 37. Choosy as you and as hard to please. Please, photo. NYM H449.

Christmas Sun—Warm and cheery female, Manhattan bathing beauty, executive, takes Christmas vacations in Florida. Seeks kind, creative, established, marriage-minded man, 34-44, who also likes Florida in the winter. NYM H452.

Pretty, Slender, Youthful—Jewish widow; very feminine, late 50's, artist. Caring, sensitive, affectionate, gentle; romantic, sophisticated, accomplished, conven*tional values, well-educated.* Enjoys all cultural pursuits; lover of literature and the arts, appreciates good music, drawn to beauty and creativity. Also loves travel, golf, bridge, outdoor activities, *quiet moments, long talks/walks, holding* hands, sharing and caring. Seeks special man of warmth, intelligence, integrity; successful, financially secure, cultured, worldly, sincere, to share ideas, special *places, all life's beauty, for deeply loving* permanent relationship. Photo, phone, bio. NYM J074.

Adorable, Fun Art Director—25, seeks intelligent, sensitive, creative man, 25-32, with sense of humor. NYM H468.

So I Said—To my friend Beethoven: "Ludwig, it's a different world. Today it's personal ads. What's a guy to do?" "Be direct like me!" he boomed, "just say you're a warm, caring professional Jewish man, slim, mid 40's and you'd love to meet a lively, attractive, romantically spirited woman (a little plump would be lovely) who enjoys concerts and fine restaurants, who can still find beauty around her and share it. Then let the sparks fly! The rest is that sweet magic called chemistry. A photo wouldn't hurt either. Well, good luck, and remember: music has the power to transport! So how come you're still riding the subway?" NYM H469.

Amour, Romance, Fiery Female—29, seeks very successful male, 30-45, with similar qualities: brains, good looks, sense of humor, kind. Likes: animals, travel, music, foreign films, friends, cooking, adventure, romance. At home in Levis or Halstons. Respond honestly/photo optional. I'll reply by letter. NYM B656.

Uncommonly Warm, Kind-Hearted—Attractive professional woman, 30's, seeks genuine, professional man. NYM H488.

Calling Comics Books Fan—Cute, brunette, 27, Christian Scientist seeks witty, educated, marriage-minded male into comics, animation, science fiction. Bio/phone/photo. NYM B625.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

New Year's Eve Is Approaching—Bring in the new year with an attractive, 30-year-old Jewish female who is wild about NY, sports, the arts, fine wines and ice cream. I'm looking for a personable, responsible, emotionally stable male to share the joys of life. Good sense of humor is a must. Will pursue post New Year's Eve dates also. NYM J076.

Nice Guys Finish First—I am a good-looking, honest, caring, successful, Jewish male, 5'10", 25, who enjoys athletics, dining out, movies, shows, travel. Seeking a nice Jewish female to make us the number 1 couple. You are a cute, witty, nonsmoker, with a sense of humor. Photo if possible, bio/phone, please. NYM H473.

Art Entrepreneur—Exceptionally engaging, tall, slender, dark-eyed beauty, 27, Jewish. Seeks Renaissance man, professional or creative charterer of his own course, who is gregarious, can really communicate, and has a good sense of humor. Bio/photo/phone. NYM H474.

Compelling And Creative—Single, white female, financial executive, 38, tall, attractive, warm, witty and sensual seeks sincere male with character, 35-40, at ease with success (mine and yours) and comfortable with friendship and intimacy. Phone and photo a must. NYM H475

Slim, Attractive—Nassau County, contractors widow, loves beach, music, dancing, traveling; writes poetry, short stories; owns home, Caribbean condo. Interested in friendship, lasting relationship with male counterpart, 50-60. NYM H476.

Down-To-Earth—Female designer, 31, attractive, Christian, with multi-interests, seeking creative man who loves life. NYM J078.

Fly Me, Romantic, Handsome Pilot—26, Jewish, who is athletic, sincere, presently in law school and enjoys travel, theater, sports. Seeks attractive, adventurous, fun-loving female, 21-28. Please forward photo. NYM H477.

Successful, Single NYC Woman—35, seeks successful, single NYC man, 38-48, who has an enjoyable and satisfying life but feels that someone special to love and share special times with is missing. Note/photo/phone. NYM H478.

Classy WASP—5'7", good looks, good legs, very successful but warm and caring, 44, seeks cultured, secure NYC man, 6' plus. Photo a must. NYM H481.

Lady, Active, Attractive, 60's—Secure widow, educated, traveled, 5'6". Many interests, charm and warmth to share. Recent photo/bio/phone. NYM H505.

Mr. Cool—Is what my 9-year-old daughter calls me (funny, since I'll be 48 in January). She thinks of me as the youngest adult she knows (she's right). Self-made, 6', self-employed businessman. Spent first half of my life making it and intend to spend second half enjoying it with extremely affectionate, sensitive, warm, charming, bright, communicative, fair, single, white female with great looks and ability to really laugh and love and who wants to be loved by me. Photo and phone. NYM H482.

Mr. Sandman—Send me a dream, make him 24-32, professional, Jewish, single. I'm exciting, Jewish, 24, female, live in NYC. Bio/photo/phone. NYM H484.

Steel Town Lady—Jewish, 31, adorable, classy, petite, seriously looking for an emotionally stable, one-woman man, with secure future and time for a good marriage and children. Please be big and strong, intelligent and warm. No skiers. Note and phone. NYM H485.

Strikingly Handsome, Jewish Man—33, 5'8", blue eyes, brown hair, swimmer's build. Successful, inquisitive, humane; first generation American. If you are a Jewish cosmopolitan with an incredible natural beauty and shape, ready for life long passion/family planning, meet your match. No photo, no reply. NYM H486.

Jewish Female, 34—Attractive, warm, fun-loving, professional seeks non-smoking man to be equal partner for lifetime joint venture. NYM H487.

White, Divorced, Catholic Male—47, seeks white, divorced, Catholic woman, 30-45, for a serious relationship. Children no problem. Photo and phone a must. PO Box 74, NY, NY 10274.

Secure, Professional Female, 40—Intelligent, attractive, short brunette who loves skiing, chamber music, sailing. Seeks dynamic businessman, 35-50, gutsy, warm and emotionally stable. NYM J090.

Sweet Sophisticate, Farm Grown—Slim, pretty Eurasian, 38, childless, homeowner. Seeks slim man, who's great fun to enjoy outdoors and family life. NYM J081.

Lovely, Beautiful Physician—Female, 40's, artistic, unconventional, sense of humor, very feminine needs a good man, earthy, unconventional, intelligent, financially secure, to share life. Cooking a plus. Phone, bio, please. NYM E432.

Slim, Successful, Lady Writer—Quick mind, cool head, warm heart, 35, attractive, Ivy-educated likes candor, black humor, seeks confident, intelligent, warm man. Photo helpful. NYM J083.

High, Wide And Handsome—Jewish man, 23, 6'2", slim, self-employed, likes cars, sports, music. Seeks attractive, slim, sincere woman, 18-22. NYM J082.

Nebishes Need Not Apply—Savvy publishing exec, 25, attractive, blue-eyed, seeks handsome Jewish male, 25-32, someone my Mother would approve of. Photo/bio. NYM H490.

Woman For All Seasons—Classy, spirited, intelligent, independent, 29, seeks tall, successful, Jewish male for intriguing adventures! Bio/phone. NYM H504.

NYC MD, 28, 5'6"—Seeks attractive, never-married Jewish female, MD or med student, 24-28. Photo/bio. NYM E433.

Successful, Jewish Lady—Pretty, blonde, slim, 40, NYC, intelligent, honest, affectionate, compassionate, energetic, athletic, loves outdoors, classical music, arts, no superficial values. Seeks love/life with compatible man, 45-60, for relationship. Short bio, phone, please. NYM H489.

Handsome, Sincere—Educator, 38, seeks attractive, special lady, 27-38, with varied interests, to share enjoyable times together. Photo/phone/bio. NYM H471.

Attractive Jewish Female—25, 5'5", slim, seeks a single Jewish man, 25-31, nonsmoker, 5'9" plus, to be my best friend and more. Intelligence, honesty, sense of humor are musts. I enjoy music, theater, cooking, laughter and Pooh bears. If I haven't convinced you so far, I also make great cheesecake. Phone, letter. NYM J084.

Attractive, Accomplished Artist—Female, 50, seeks fun-loving, successful, sexy man, 50-65, to share the arts, interesting conversation and a good laugh. Photo/phone/short bio. NYM H491.

NJ/NYC Executive—54, 5'8", athletic, enjoys good living, wide range of interests. Would like to meet an intelligent, attractive, slender woman, 30's-mid 40's. Photo/phone/bio, please. NYM H492.

Miss Italian-American Of 1959—Musical, creative, artistic, professional. Elegant, slim, vivacious, intelligent. Unencumbered widow. If you are professionally fulfilled, accomplished, sensitive male, over 48, with sense of adventure, send bio, phone. NYM H493.

Pretty, Slender, Jewish Female—31, seeks Jewish male, 29-36. NYM H500.

Beautiful Brunette Businesswoman—Mid 30's, elegant, entertaining, atypical WASP seeks successful man with warmth and wit. Bio/phone. NYM H494.

Merry Widow—Bequeathed treasures of Barataria. Seeks prince or presentable frog over 50. Photo/bio. NYM H495.

Jewel Waiting To Be Claimed—Sparkling personality, multifaceted lady, finely cut in a Tiffany setting. Looking for a polished gem of a tall guy with a heart of gold, 50-60 karats, with clarity, charisma. Bio/phone a must. Photo? NYM H496.

Here's The Scoop—Very pretty, bright, exciting, sophisticated, 28, Jewish female seeks her nearly perfect male counterpart. I know he exists. NYM J105.

Vibrant, Zoftig Professional—35, seeks successful, caring Jewish man with traditional values. NYM H497.

I Love Blue Eyes—Pretty brown eyes seeks tall, athletic gentleman, 25-30, with varied interests for adventurous, ongoing relationship. NYM H480.

A Real Woman—Warm, loving, kind with lots of feelings to share. Successful, vivacious, very attractive. Loves fun, sun, theater, cozy dinners, a trip to the track or casino. Seeks a sensitive, sincere, emotionally mature, Renaissance man over 40 with traditional values. For meaningful relationship. Bio/photo. NYM H499.

Exchange Chanukah Gifts—Me for you, you for me. Let's light the lights together, brighten our lives with a meaningful, loving, caring relationship. Perhaps you are a widower, wanting another chance at "the real thing". I'm a gal, widow, financially and emotionally secure with traditional values. Are you a guy, 60's, Jewish? I like you, we're special people. Phone, bio. NYM E435.

Tall, Nice-Looking Bachelor—Professional, WASP, 47, enjoys sports, music, romance, sharing all. Seeks pretty, slim female, 25-40, no dependents, for love and marriage. Photo, please. NYM H506

Seek Attractive Oriental Woman—Handsome, 36, professional male, loves music, travel and arts. Looking to form a serious and fun relationship with intelligent and caring, Oriental woman. Photo/phone/bio. NYM H501.

A Jersey Lady—Pretty, professional, 24, with all around interests seeks a handsome, romantic, athletic type. Note, phone. Photo? NYM H507.

Handsome, Successful Attorney—40, 6', thin, Jewish, fun-loving, sincere male. Enjoys restaurants, movies, sports, working out, Manhattan during the week, the beach, fireplace and lazy weekends at Hamptons. Seeks very attractive, thin, smart, mellow, together lady, 27-35. Phone/note/photo a must. NYM H502.

Atlanta Lady Looking—Attractive, Jewish professional, 35, seeking energetic, caring male to share life and laughter. I like the outdoors (skiing, sailing, hiking), exercise, travel and the arts. NYM H503

Happiness And Joy—If you are a woman who pursues happiness and joy as I do, and have the capability to dump the things in life that do not produce self-satisfaction, than we should get together. I am 44, 5'9", blue-eyed, Wall St. executive and Jewish, although religion does not matter. Note and phone. NYM J089.

Reckless Wit, Energetic Spectator—Tall, Jewish, eclectic, midtown professional, 42, susceptible to accomplished, poised woman who seriously appreciates folly. Photo facilitates progress. NYM J086.

Attractive, Single Female—33, RN, down-to-earth but fun-loving. Enjoy dancing, running, skating and most athletic activities, and good conversation. If you are a single male of similar interests and approximate age, perhaps we could meet over coffee. Handwritten note/phone number, please. NYM B659.

Dynamic, Sophisticated, Handsome—Jewish male, 25, Wall St. super-achiever. Interested in the arts, charities, fitness. Seeks a warm, honest, Jewish female, 19-28, with beauty and brains, for love, happiness, adventure. Photo/phone. NYM H508.

Attractive, Educated—Jewish, Latin-American lady seeks male, 37-45, 5'9" plus, similar background. NYM H509.

Streep Look-Alike—25, slender, NYC blonde seeks intelligent, professional male for caring relationship. NYM H510

Successful Physician—Male, 36, caring, romantic and easygoing. Seeks woman, 18-40. Phone Number. NYM H511.

Female In Chicago—35, bright, warm, attractive, wants to meet single, Jewish, Chicago man. NYM H512.

A Woman Of Independent Means!—Brainy, beautiful banker, 33, seeks male counterpart for honest relationship with potential. Bio/phone. NYM H513.

Bright, Attractive Female—Jewish professional, 30, seeks tall, successful, Jewish male who appreciates the finer things in life. Photo and note. NYM H514.

Romantic Bachelor—Sensitive Wall St. banker seeks sincere female, 21-31, to share star gazing, the future. Note/photo/phone. NYM B732.

Strictly Personals ads continued on page 152.

Phenix

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STRICTLY PERSONALS

Classy Lady Lawyer—Warm, pretty, vibrant wishes to share Stoppard to Sondheim, Botticelli to bagels, rafting the Colorado to exploring in Sicily with open, perceptive, involved, successful man, 40-55. Photo. NYM H515.

Surfer With Brains—Blonde WASPette, 39, seeks man, 40's, with sense of adventure. Photo/bio. NYM H516.

Wanted: Happy Family—Handsome, 6', highly successful, well-to-do executive, never married, seeks slim, 5'3" up, blue-eyed, attractive, charming, Jewess, about 23-28, never married, non-smoker, willing to live and have children in beautiful apartment in Manhattan. Photo, bio, phone. NYM B660.

Attractive Widow—48, 5'7", enjoys opera, concerts, theater, travel, dining and "the city." Seeks single male, non-smoker, for whatever relationship might develop. Photo/bio/phone, please. NYM H517.

Parisian, Jewish Professor—Female, 52, warm, bright, cultured, pretty. Values sincerity, kindness, ability to love life, self and others. NYM H518.

Sweet Dreams Are Made Of This—Westchester lady, Jewish, slim, bright, attractive. Loves NYC, music, unusual places, travel, warmth. Seeks marriage-minded, Jewish man, 28-40, adventurous, successful, trim, sensitive. Tell me where you've been. NYM H519.

Old-Fashioned, Sensitive—Bright, nice-looking female, 26, likes music, cozy fires, kites, skiing. Seeks man, 25-33, for romance who can also be a best friend. Photo/bio. NYM H520.

If You Are—A black female, 30-40, attractive, single, warm, secure, want to be treated like a lady, meet this handsome, single, affectionate, mature gentleman with class and culture for romance and more. Bio/phone. NYM H521.

Striking, Elegant, Sensitive—NJ biology teacher, mid 40's, 5'7", slim, loves NY, seeks taller, well-educated, secure man, 45-55. Non-smoker. NYM H522.

Caring, Attractive, Witty—Jewish man, divorced, 58, 5'7", world-traveled, self-employed, unpretentious, warm. Seeks articulate, fit, attractive, witty lady for honest, lasting relationship. NYM H523.

Pretty, Vivacious Brunette—Seeks single, loving, intelligent, professional male, 30-40, with sense of humor and desire for commitment to share my love of travel, music, theater, dancing, summers at the beach, photography, quiet evenings. I'm 5'6", honest and caring, sensual and sophisticated, intelligent and witty. Letter/phone/photo optional. NYM H524.

Petite, Pretty Lady—24, seeks Jewish man for fun and love. Blue eyes, brown hair, into romance, honesty, sharing. Varied interests and desires. Send picture/letter/phone for same. NYM H525.

My Cat And I—Cuddly green-eyed sushi lovers both seek a 25-40 male who is pleasing to the eye, mind and heart. I'm 30, pretty and bright with a myriad of interests to share. NYM B661.

Pretty, Intelligent Woman—Tall, slim seeks quality guy, 45 plus. NYM B702.

No Experience Necessary—Wanted: Jewish female, 25-31, to share all NYC has to offer and more with attractive, professional, 32, 5'8", Jewish male. I'm serious. Are you? Reply to NYM B663.

High-Energy—Modern Orthodox Woman seeks same in tall, slim man, 35-44. Interested in eclectic life-style and personal commitment. NYM H527.

Warm And Sensitive—Searching for sexy woman with sense of humor who wants a cute, athletic, Jewish guy. I'm 5'10", 140 lb., 34. Prefer NJ, attractive, professional, under 31. NYM B664.

Petite, Active, Warm—Successful, playful woman, 37, who loves movies, theater, skiing, jogging seeks a down-to-earth, open, enthusiastic, sensitive, sensual male partner for sharing life's great moments. NYM H528.

Lonely At 55—Very successful NJ executive, widower, tall, vital, with positive life attitude, seeks very special NJ lady, 35-50. Figure, looks and character important. Photo and phone, please. NYM B665.

Old-Fashioned Romantic—Debated this ad a long time. Just over 40, divorced father of 2 teens likes tender loving care, home cooking, crossword puzzles, walks in the country and on the beach, a roaring fireplace. You are 5'7" or under, not overweight and think we blend. Recent photo (will return) and bio. NYM B666.

Sunny, Down-To-Earth, Supportive—Attractive, 35-year-old, single, professional woman, I enjoy films, theater, entertaining, walks in the park. I am seeking a warm, easy to talk to man with wholesome values who loves his work and his life, for friendship leading to a lasting relationship. NYM B667.

Tall, Slim, Attractive Brunette—33, looking for a strong, but sensitive man who enjoys New York and the company of an attractive, interesting woman. Note/photo/phone. NYM B668.

Attractive, Athletic, Blonde Female—36, seeks sincere and athletic, tall male, 36-45. Photo/note. NYM B669.

I Want You—Very attractive, single, Jewish gal, 33, stable, classy, warm, sharp, seeks attractive, fun-loving, successful, Jewish guy, 30-40, over 5'8", for a long-term loving relationship. Note/phone. NYM B671.

Stunning, Athletic, Romantic—Blue-eyed brunette, mid 30's, Jewish professional seeking male counterpart for good conversation, fun in the city and skiing in the Rockies (Vermont too). NYM H530.

Classic Female Model Mercedes—Elegant, streamlined body, low mileage, high maintenance, fantastic pick-up, perfect suspension, good handling. Looking for spot to park next to 1934-1940 male classic. NYM B672.

Attractive, Tall, Slim—Businesswoman, 45, wants to meet tall, handsome, unmarried, successful businessman, age 45-53. He enjoys trying new restaurants, country inns, the Berkshires, Nantucket, the theater, movies, Paris and French wine country. I like all of the above plus I like to cook and bake bread. Send bio, photo, phone and a good place to meet. NYM B673.

Pretty, LI Lady—Tall, slender, cheerful, educated, 32, seeks professional quality male. Photo, please. NYM B674.

For A Gentleman Only—Extremely pretty, blonde, intelligent, green-eyed with model dimensions, 30. Truly nice. Seeking a Valentine of heart, looks, quality. Photo/phone, please. NYM B675.

Single, Jewish Female—30, healthy, attractive, petite, slender, intelligent, caring professional, masters in social work, with varied interests seeks healthy, sincere, single, Jewish male professional, 28-35, for lasting relationship. NYM H531.

This Athletic, Smart, Warm—And cute man, 40, seeks a pretty, trim and petite, Christian lady, 25-35, who is an achiever. Bio/photo. NYM B676.

Exciting Woman—Tall, pretty, smart, feminine, achiever, 38, seeks kind, upbeat, attractive man. NYM B677.

Lithe, Lovely Lady Doc—Wishes to meet Manhattan WASP under 43. NYM B678.

Handsome, Athletic, Sincere Male, 28—Seeks attractive, sensitive, Jewish female. Phone/photo/note. NYM H532.

Handsome, LI Educator—41, athletic, musician, seeks wife, 25-35. She's WASP, slim, non-smoking, childless. NYM B679.

Classy Lady—Professional, tall, bright and beautiful, young 45, looking for very special man. NYM B680.

Vibrant, Bright, Captivating—Professional Jewish woman, 33, seeks extraordinary man, 30-40, who has it all but me. Note, photo optional. NYM B681.

A Divine Obsession—If you want to get hooked on a feeling, just respond to this 5'2", blue-eyed, 30-year-old, female executive, sometimes performer, who is a pretty Bette Midler/Barbra Streisand combo who will strum your heart strings. Letter/phone/photo, please. NYM H533.

Very Handsome, Successful—Jewish professional, 26, 6', 175 lbs., with a good sense of humor, who enjoys restaurants, dancing, sports and a good conversation, seeks attractive, intelligent, good-natured woman, 21-28, with similar interests for the start of something exciting and lasting. Photo/phone/letter, please. NYM B682.

Still Searching For An Irish Lass—Who's 26-34, warm, cute, sweet, affectionate and fun-loving for dating and serious relationship. I'm 35, 5'9", attractive, slim, successful. NYM B683.

Attractive, Jewish Female—Who's 30, slim, bright and successful seeks that one very special, warm, well-adjusted, professional man, 28-38. Photo/phone/note. NYM B684.

Oasis In The Desert—Cute, petite, art director, Jewish, 30, Fairfield County grown, NYC ripened seeks lover of learning, laughter and life. Male letter! Photo? NYM B685.

Pretty, Black Female—Corporate exec, 33, with great smile and engaging personality seeks financially/professionally secure male, 34-43. A sense of humor, tennis, foreign films, Trivial Pursuit, a plus. No smokers. Letter/phone. NYM B686.

Adorable, Lovable, Sincere—Exec. Jewish man, 32, 5'10", athletic, varied interests. Seeks warm, witty, well-built, playful female. Photo/note. NYM H534.

Do You Like The Mets—Honeymooners, dining, theater, antiquing in the country and murder mysteries? Professional, white female, late 30's, seeks single gentleman interested in same. NYM B687.

Dashing, Skier Surgeon—Seeks a lady, assured, astute, athletic, slim and striking. Jewish, 24-28. Bio/photo. NYM B688

Like To Meet The Woman—Of your dreams? First be handsome, happy, well-established and over 5'9". If you have it, prepare yourself for a gorgeous, professional lady with plenty of style. Note, phone/photo. NYM B689.

Handsome, Successful Male—44, 6', tall, likes sports, theater, dining, non-smoker, friendly. Note/phone. NYM B691.

Professional Man—Widely traveled, well-educated (Harvard MBA), tall, 6'6", in his early 50's seeks compatible lady to share life. NYM B693.

Andromeda Seeks Perseus—26-35, for rescue from false gods. Immortality a plus. However, earthly sincerity, intelligence and good humor more noble and divine. Bio/photo. NYM B694.

Jewish Female Teacher—28, seeks educated, Jewish male, 27-35. NYM B695.

Pretty, Professional Woman—34, arts lover, seeks warm, wise, witty, marriage-minded man, 28-40. NYM H560.

Here's Looking At You Kid!—Tall, dark, very handsome and azure-eyed, 35, passions for good food, dancing, movies and lasting romance. You're that striking 1940's style woman, 26-35, to be Bergman to my Bogart! Photo and phone. NYM B696.

Jewish American Princess—24, sweet, attractive, petite seeks Jewish American king, 25-31. Bio/photo. NYM B697.

Tired Of Meat Factory?—Unique woman, 32, bright, successful, pretty, petite, sensual and creative seeks stimulated male with diversified interests and talents for sincere relationship. Bores and outer shells need not apply. Note/phone, photo optional. NYM B698.

Attractive, Professional, Jewish—Male, 34, 6'2", with love of arts, travel, New York, seeks sweet, pretty, independent, slim woman, 22-28, to share the above and a lot more. Send bio. Photo, phone. NYM B699.

Seeking A Colorful, Regular Joe—32, petite, vivacious female, professionally stable seeks her dependable yet slightly wild man for marital bliss. NYM H535.

I'm 32, 6', White—Handsome, well-built, brilliant and completely perfect in every way. I'd like to meet a woman who will humor me when I get like this. NYM B700.

Fun, Warm, Attractive—Female, 32, enjoys music, movies, good times. Looking for humorous, expressive male, 32-40. Bio. NYM B701.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Warm, Bright, Elegant Lady—40's, seeks essence of mutuality with man, same ilk, 50's. Note/photo/phone. NYM B713.

LI Handsome Businessman—30, Jewish, 5'9", bright, warm, seeks slim, pretty, affectionate, Jewish woman, 21-30. Photo/bio, please. NYM H538.

Jewish Male Professional—32, athletic, *handsome, 6', seeks thin, pretty* (24-28), non-smoking counterpart. Bio/photo/phone. NYM B714.

Very Attractive, Blonde—Professional, sensitive, caring, 32, seeks attractive male for relationship. NYM B715.

Dynamic, Ex-Beatnik —Turned corporate executive, mid 40's, attractive, intelligent and joyful. Seeks single, white male, 30-45, to share time and space. Must be independent, good-looking and possess a superior sense of humor. Avoid the holiday blues, respond, preferably with photo. NYM J093.

Warm, Witty, Wicked—Wonderful woman, 35, *successful psychologist awaits* equally wonderful, white male, 35-45, NY/NJ. Photo/bio, please. NYM B703.

Time To Settle Down?—Very handsome, intelligent, healthy, successful, Jewish male, 32, would like to meet an unpretentious, Jewish female with similar qualities, 23 to 32. She lives in Manhattan. Photo/letter. NYM B704.

Wildly Successful, Good-Looking—Slim, single, well-known but restless man, 40, seeks very smart, pretty, slim but shapely professional woman to share music, tennis or just hand holding. Photo/phone. NYM B705.

Stunning, Sparkling, Austrian—Green-eyed blonde, NY resident, mid 30's, 5'7", 120 lbs. with style, charm, sportive seeks attractive, single key exec, 40-50. Photo and short bio, please. NYM B706.

Help This Good-Looking—Business exec *find happiness in 1985. If you are 35-45,* petite, trim, attractive, live on LI, big plus. Please write. Phone, photo. NYM B707.

Widower—Seeks attractive teacher, 35-45. Photo, phone, bio. NYM B717.

Seeking Caring, Professional Male—In N.W. Jersey, by pretty, educated female, 38-45. NYM B718.

Enchanting, Electric Lady—Attractive, accomplished, highly individualistic, television and film producer, early 30's, seeks a very handsome, successful, strong and sensitive man with a spirit for adventure. I am passionate about the arts, excited by life and inspired by romance, you have similar values and though presently unattached, look forward to a relationship of *substance in the future. Photo/phone/bio.* NYM B720.

One Beautiful Lady Needed—35-40, to share an especially good life. I enjoy a life of loving and caring, beach houses and ski lodges, travel and more. I'm an athletic, 49, 5'10", company president, quite good-looking and available. Photo and note. NYM H539.

Attractive Brunette, 39—*Professional,* well-travelled, trilingual, seeks very refined, sophisticated, bright, attractive gentleman, 35-45, to enjoy NY's cultural life, travel, dining at fine restaurants in France, intimate moments by candlelight. NYM B721.

Youthful, Fit, Male Physician—60, sensitive, caring, loving, lovable. Seeks like, independent, mature, professional woman for long-term friendship. Phone, photo, to NYM B722.

Warm, Beautiful, Dynamic—5'8", thin, 24, Jewish female exec. Loves travel, dancing, romance. Seeks handsome, single, caring, Jewish male, 6' plus, 25-31. Bio/photo. NYM *B724.*

Petite, Pretty, Blonde Lawyer—30, Irish, with green eyes and liberal politics, enjoys movies, football, crosswords, music, odd restaurants and surprises. Seeks male version, 28-36, for lasting relation*ship. Phone,* bio, photo (or reasonably honest description). NYM B725.

Man, 39, Ready For First Marriage—Loyal, idealistic, hardworking (MD), yet appreciative of silliness (Marx Brothers Fan) and nice looking, seeks woman counterpart. NYM B726.

North Shore LI Man—Athletic and adventurous, 40 years young in body and soul, successful, good-looking and unpretentious. Seeks a confident and attractive woman. If you are comfortable with your *life* and profession, enjoy sports, are spunky, spirited, and love the warmth of Caribbean sunrises, you're phone/note/photo will be appreciated. NYM J095.

Divorced, Attractive Psychotherapist—Seeks her counterpart, an evolved, sensitive, successful, warm, sensual, athletic, multifaceted man, 40-50. NYM H541.

Highly Successful—*Wall* St. exec, 29, 6'4", trim, athletic build, seeks attractive lady, 5'7" or taller, thin, intelligent, 23-30, for caring relationship. Phone, photo, bio, musts for reply. Will gladly exchange. NYM J096.

A Real Zest For Life—I am a successful, well traveled, very attractive, athletic, sensual female, 36, Manhattanite, loves country and ocean looking for male counterpart. Are you intelligent, worldly, successful, 35-47, single seeking lasting relationship? I know you're out there! *Let's meet!* Photo optional. NYM H542.

Pretty, Blue-Eyed—Successful publishing exec, seeks warm, huggable, non-smoking Jewish man, 40-50, with whom I can share and care. Bright and fun-loving, I'm 41, 5'4", enjoy all sports, classical music, photography and long walks. I know the idea of answering these is mortifying, but take the chance, it's the only way we'll *meet! Please send phone, brief* note and returnable photo. NYM J098.

Wanted:* Robert De *Niro—*Looks or mod*el-actor looks, extremely handsome. Must be in shape. I am. Have varied interests from rock and roll concerts, ballet to beach and love New York City life. Prefer sensitive, sophisticated New Yorker. Dress with GQ style (trendy or European). Love to send flowers as well as receive them. Financially secure. 30's-40's. If magic is there, you get a romantic, quality, beautiful, blonde, 30's. Fun and impulsive with existing social life and friends. What is missing? Maybe you? Recent clear photo a must, short note, phone. NYM B692.

Jewish, Registered Dietian—Very pretty, nice, Suffolk female, 28, seeks a reliable, intelligent, Jewish, professional man, 28 to 35. NYM B733.

Pretty PhD—Gentle, good conversationalist wants to meet compatible, single man, age 50 or older. NYM B734.

Big, Beautiful Woman—40, Jewish, 5'9", zaftig, attractive, good sense of humor. Successful seeks a tall, big man, looking for a lifetime of loving. NJ resident. NYM B729.

Slim, Attractive, Intelligent Woman—35, 4'7", seeks honest, warm, witty man with creative bent. Must be sharing, resilient and appreciate values, hard knocks, love and a better future. Bio/phone/photo. NYM B735.

Attractive, Fun-Loving, Sincere—Professional LI woman, 32, ready to explore life's wonders with a career-established, romantic man, athletic, warm, honest and likes to cuddle and play. Letter/photo. NYM B736.

Affectionate, Aesthetic, Romantic—Very pretty, 30, lady, loves theater, good res*taurants, travel, horseback riding and* beach. Seeks successful, educated, caring, Jewish man, 30's to share city and country life with. Photo/bio/phone. NYM B739.

Busy Executive, 27—Jewish, 6', 170 lb., North Shore. Likes travel, tennis, skiing. Looking for attractive, warm, intelligent, fun-loving woman, 20-28, for romance and relationship. Photo/phone/bio. NYM B740.

Single Male—Successful in own company seeking a serious-minded woman between the ages of 25-35 who is sick and tired of the bar/disco scene. Please send photo/short bio. No drugs. NYM H567.

Very Pretty, Jewish Exec—26, kind, successful, thin, athletic, witty and well-liked. Seeks similar perfect male. Photo/bio. NYM *B742.*

Beautiful Lady Doctor—26, 5'6", slim, Jewish, affectionate, sensitive, never married, seeks very sensitive, very thoughtful, very successful male, 25-35, for lasting relationship. Bio, phone, photo a must. NYM B743.

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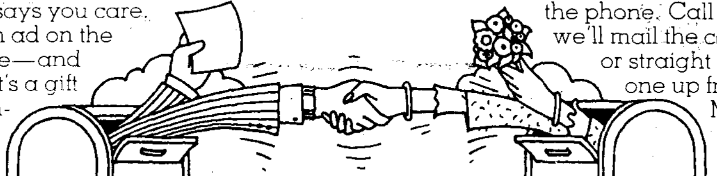

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Former Semi-Princess—Extremely pretty, unpredictable, uniquely intelligent publishing exec seeks partner with humor and grace, 40's to early 50's. Note/phone. NYM B712.

Wanted: Special Man—For lasting relationship with attractive, educated, together, Jewish woman, 41, who enjoys tennis, travel, movies and lazy Sunday afternoons. If you are a white, successful professional or businessman, 38-51, write on! NYM H558.

Attractive, Sparkling, Ambitious—24, Jewish female, cannot find time to meet intelligent, successful, tall, single white male who agrees time is better spent enjoying as opposed to seeking a mutually satisfying relationship. Believe in chemistry, respond photo/phone. NYM H421.

Share A Zest—For life and love with this warm, lovely, very smart and professionally accomplished woman seeking a good man with a great mind and a caring heart, 38-50. NYM J079.

Pretty, Professional Woman—35, tall, thin, smart, mature, musical. NYM H536

Adorable Female Attorney—Seeks Jewish man, 35-50, sense of humor a must. Phone, photo, bio. NYM B708.

CT Jewish Male—CPA, Mensa, divorced, hockey player. Good-looking, mid 40's. Told I have it all except dreamgal. I'll know when. Send photo. NYM B709.

Let's Get Together—I am handsome, sensitive male, age 37. Wanted: attractive, sincere female who enjoys being herself. Honest, open and caring relationship available. Photo appreciated. NYM B710

Where Are You?—Bright, funny, somewhat neurotic playwright/actress with lots to give seeks wonderful guy. Wit and phone are musts. NYM H537.

Single Male, 33—Handsome, athletic, sincere, ready to jump ship on single scene, seeks female to 32, with similar qualities. Photo/bio. NYM B711.

Florida Super Lady—Seeks Super Man, healthy, wealthy, 60's. NYM B738.

Are You Hesitating?—Take a chance! I'm willing to if you're male, tall, 45 plus, well-educated and a quality person. NYM B540.

Real Person Wanted—Teacher, 36, divorced, kids, traditional, female looking for that one special man to share my life. No physical requirements, just warmth, sincerity. Photo/bio/phone. NYM H420.

Gentle, With Great Flair—Extremely attractive, professional woman, 43, very musical, loves outdoors yet home-oriented, seeks man, 35-55, with great warmth, rich sense of humor, and above all, great optimism. NYM J091.

LI Lady—Business exec, independent, pretty, tall, slim, Christian, diversified interests seeks attractive, successful man with class, 40-55, for friendship, romance, potential future. NYM H422.

Attractive European Widow—Blonde, slim, tall, Christian, well-educated, caring, excellent homemaker, seeks sincere, intelligent man in 60's for meaningful relationship. NYM B662.

Vivacious, Successful, Pretty Female—Also easygoing, loves outdoor activities, appreciates achievement and the simple things, seeks successful businessman/professional, non-smoker, 35-45, to share enthusiasm for life, sense of fun, love of sharing and giving. NYM H540.

Resident Of Toronto—Jewish attorney, 41, 5'10", 155 lbs., handsome, sophisticated, refined, down-to-earth, single, fit, non-smoker, frequently visits NY for long weekends, enjoys the arts, desires to meet attractive, intelligent female with whom to enjoy the city and whatever may develop in the future. Photo appreciated. NYM B727.

Guy Seeks Gal—Aim: be friends, be wed, have kids, have fun. Me: mid 40's, athletic, funny, Christian background. You: under 36, in shape, poetic at heart. NYM J094.

Architect, Young 30's—Male, well-educated, shy, independent, enjoys simple life, travel, films, music. Seeking committed professional female to share future, let's meet. Photo/bio. NYM B747.

Attractive Woman Psychologist—Shapely, warm and feminine, age 38. Seeks ambitious, affectionate, professional or businessman for romance, relationship and enjoying the city and outdoors. NYM H453.

Why Haven't We Met?—We're both very successful, attractive and possess joie de vivre. We're well traveled, enjoy skiing and scuba and love the arts. We believe in old-fashioned values and won't settle for anything but the best. Are we asking too much? At 29, this Jewish lady doesn't think so. NYM H466.

Only Reply If You Are—A white, Jewish male, 24-29, at least 6', very handsome, financially secure, live in the NY area, and would like to meet an extremely pretty female who is 22, slim, 5'10", blonde and a recent college grad. Photo, letter, phone. NYM J075.

Pretty, Big Blue-Eyed—Energetic lady, 26, seeks adorable, intelligent, funny, Jewish guy to share a bit of bubbly by the fireside. Note/photo/phone. NYM B641.

Carefree, Pretty, Intelligent—Jewish professional female, 24, seeks man, 25-35, who is down-to-earth, smart, good-looking, and has a sense of adventure to share Manhattan and fun times. Please send note/photo. NYM H467.

Beautiful, Classy Brunette, 32—Never married. New Jersey Jewess. Intelligent, educated, talented, good background. Enjoys reading, classical music, arts, nature and much more. Seeks successful professional or well-educated businessman, 32-40. Desires a kind, happy, refined mensch with a sense of humor. Marriage-minded, no playboys, please. Letter/phone. NYM B748.

Linda Evans/Susan Sarandon—Lookalike seeks an honest, open, stable gentleman of top-notch caliber to explore a lasting relationship. You should not be afraid of a direct, perceptive, articulate, independent, strong yet soft, vulnerable Wall St. exec, age 31, who needs cherishing and cuddling. I enjoy country inns, cultural events, sports, travel, cooking and entertaining, skiing, candlelight dinners and holding hands. Am I eclectic? (You bet!). Note/phone/photo (if possible.) NYM B731.

Blonde, 40, 5'3"—Well-built, 135 lbs., pretty, sensual, artistic, liberal-minded. Looking for lasting relationship with nice-looking, tender, caring, witty man, 35-50, generous and good natured with a passion for travel abroad. NYM B658.

Ivy League Lawyer—29, 6'3", sensitive, athletic, good uncle, loves literature and movies, seeks intelligent, warm, attractive, professional woman, 25-30, for possible serious relationship. Note and photo, please. NYM J087.

Tired Of Meeting—Cold, demanding, pretentious women? Intelligent, cheerful, 34, pretty, warm and witty, Jewish woman (at $20 per line, I absolutely refuse to list any faults), would enjoy meeting a humorous and successful gentleman in search of honest interaction, lots of shared laughter and the right chemistry. Bio a must, photo optional. NYM B749.

All-American WASP—30, seeks warm, sensitive, marriage-minded lady, 21-27. I enjoy the best of both worlds, evenings in NY, weekend getaways to my mountain cottage. Phone/photo/bio. NYM H418.

Beautiful, Sensuous—Strawberry blonde, blue-eyed, Jewish, 36, slim, with warmth, charm, wit, intelligence. Needs cherishing by gentleman ready for true sharing. Phone/photo optional. NYM H419.

Albany Classical Musician—23, fun, Jewish, seeks sincere, happy, Jewish man, age 23-32, who enjoys life. Non-smoker. Photo/letter. NYM B730.

Fast Lane/Secluded Woods—Independent, caring, beautiful, fun woman, 24, longs to share life, friendship and tender romance wtih secure, handsome, fit, ambitious man, 24-29. Note/phone/photo optional. NYM B744.

White Male, 27-Years-Old—Seeks interesting, intelligent lady up to 40 for dining, fun, friendship. NYM B746.

ANNOUNCEMENTS

Janice—Your Renaissance man lost your phone number. Loved Capuccino. Please call or reply with phone to NYM J061.

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The Fair Share Roommates—Seen NBC. Women-on-the-move/Men who keep up. Preview photos. 145 E. 49. 212-751-1212.

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Short Commute—Safe Montclair, NJ. 1-year rental, 6-bedroom Victorian. $1700/month. Owner. 201-783-3845.

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Ski Hunter—Luxury, new 3-bedroom, furnished, fireplace. Rent. 201-728-3975.

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Law Student, 33—Ivy educated. Will housesit. References. 201-363-8153.

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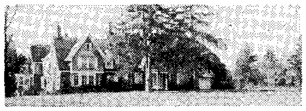

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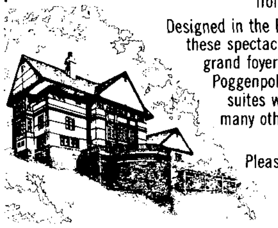

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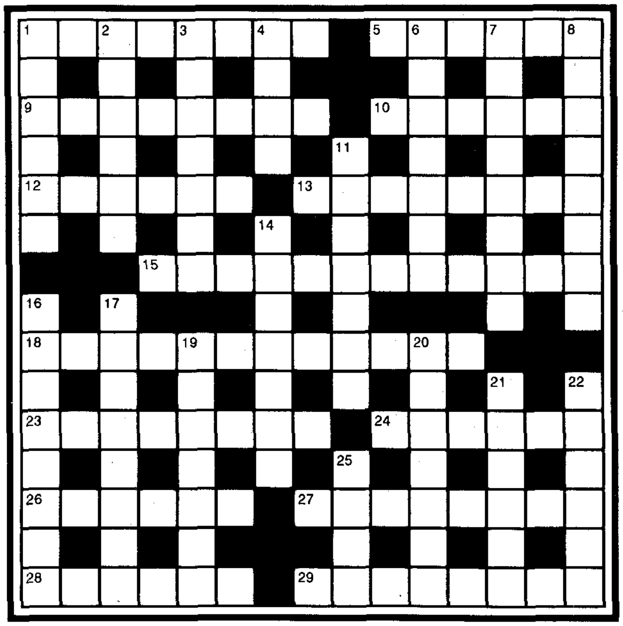
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Showing uncommonly ill grace, but is hypersensitive after all! (8)
5 Kind of bleep without a key—stony-sounding. (6)
9 Deserter has a scheme for the tattoo. (8)
10 As an afterthought, getting donations for songs. (6)
12 A loud brawl is still a noisy quarrel however you look at it. (6)
13 Straight alternative for the boss. (8)
15 Beryl loses a bit, but reaches his level somehow in Los Angeles. (7, 5)
18 One in a small coin in a small answer—a conservative but old tale! (7, 5)
23 The sound of a bell is about relative but nevertheless disheartening. (8)
24 A person who is preoccupied with his own lot when it goes out. (6)
26 Not Roman printwise? (6)
27 A touching honour for anyone to receive. (8)
28 Watch—he looks diligently. (6)
29 Stay with them to make something valuable. (8)



Down

1 Sailor has a way with him, but only away from home. (6)
2 Excuse from work perhaps, then fire! (3, 3)
3 Supersede corded stuff with more delicate material. (7)
4 I hurried out of this place! (4)
6 Her name he spelt differently. (7)
7 A small order has to be run down. (8)
8 Arise to the sky, fluttering—it's not a difficult chance to take. (4, 4)
11 With the opening score six-nil, permits bloomers to be made. (7)
14 Part of the contest in golf at first is really only warming up. (7)
16 Put this man on board? Absolutely to the contrary! (8)
17 Society friend meets girl composer. (8)
19 Measure string, then tangle together. (7)
20 Bit of cloth almost worth being made into a plant! (7)
21 No crime for a little girl! (6)
22 When expressed in a little way, it might serve equally for a holy man. (6)
25 Worthless group of people, impure on the surface? (4)

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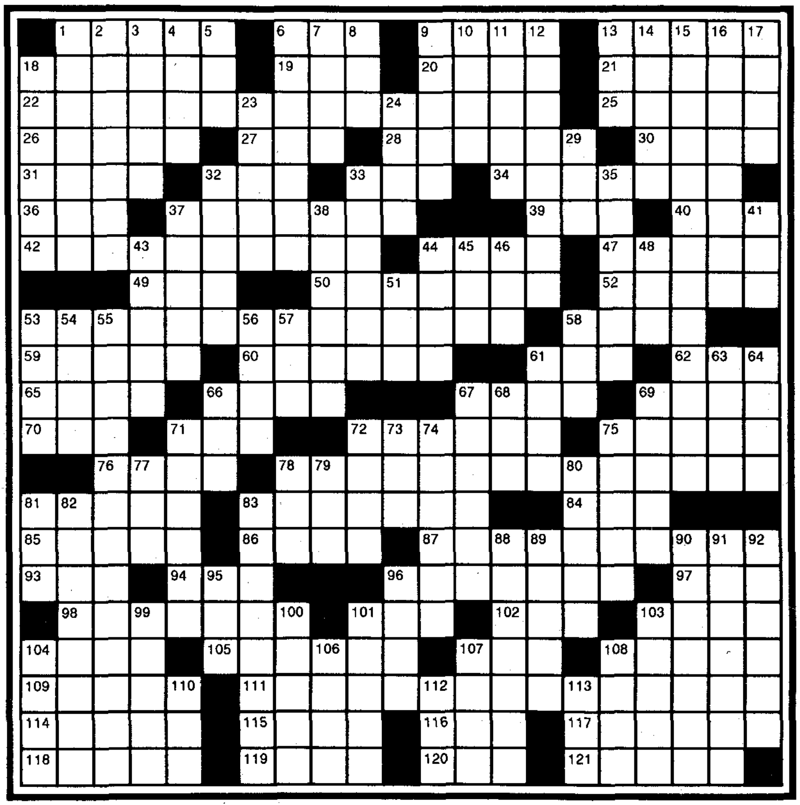
‘RETROSPECTIVE ’84’:‘CUE’ CROSSWORD/By Maura B. Jacobson

Across

1 Certain orbital point
6 Before omega
9 Ruth's land
13 Desmond Tutu's prize, '84
18 Some shrimp
19 Swedish district
20 Spumante city
21 Doing a solo
22 Tony musical, '84
25 Beau of fiction
26 Nimble
27 Night preceding
28 High on drugs
30 "How sweet ——"
31 Heredity element
32 Jackie's second
33 Actress Hagen
34 Cleric in the '84 news
36 From —— Z
37 Daughter of Minos
39 Ballerina's prop
40 Unused
42 City in the '84 news
44 Pâté de —— gras
47 Low pedestal
49 Vintage car
50 Last bit
52 Better than deuces
53 Stanley Cup winners, '84
58 Grey of "Cabaret"
59 Raise a glass to
60 Waged a vendetta
61 Heston's Ben
62 Export from China
65 Ripped
66 Biblical measure
67 Kind of moss
69 Puppeteer Baird, et al.
70 Alcott girl
71 Farm stack
72 Holy
75 Sets the dog on
76 Scallion's kin
78 Superstar of '84
81 Bikini is one
83 Recalcitrant
84 Be sorry
85 Schlemiel
86 Lambs' moms
87 Emmy winner, '84
93 LBJ beagle
94 Pixie
96 Connubial
97 A Stooge
98 Lady in the '84 news
101 Confer knighthood
102 Integers: abbr.
103 Burrowing animal
104 Voice range
105 Of mail
107 Mae West role
108 Mountaineer's peg
109 Dillon and Helm
111 Oscar winner, '84
114 "—— for the Misbegotten"
115 Big top
116 Undies item
117 Loch of song
118 Royal newcomer, '84
119 Window frame
120 —— canto
121 Minneapolis suburb

Down

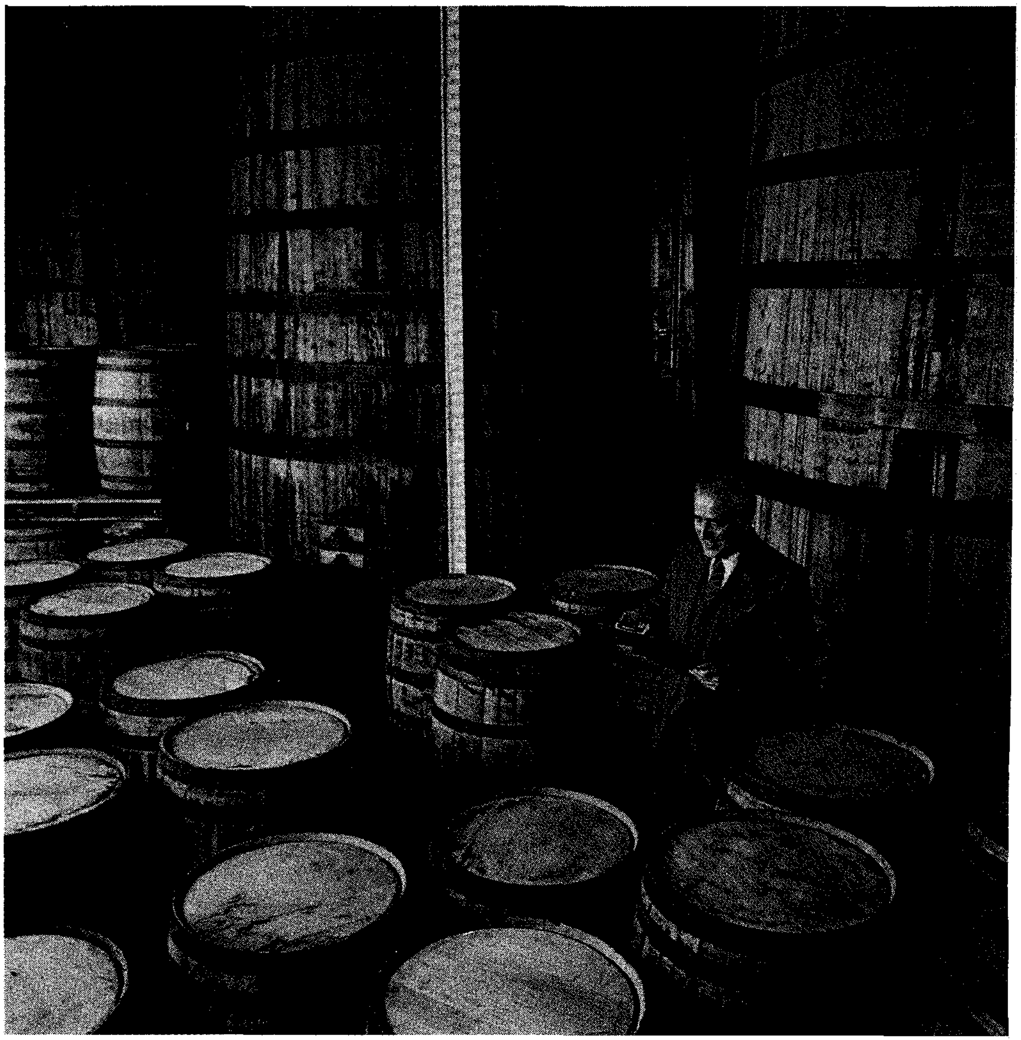
1 O'Hara's "—— Live"
2 Al's family
3 Derby winner, '84
4 "Picnic" author
5 Antipole of NNW
6 Rainy
7 —— -Coburg
8 Footsoldiers' abbr.
9 Sicily's neighbor
10 Northern capital
11 "——'clock scholar"
12 Halved
13 Equine has-been
14 Liquid part of fat
15 NBA champs, '84
16 Wholly
17 Partner of dregs
18 Like some cadences
23 Eagle's nest
24 Bone: prefix
29 "Inka Dinka ——"
32 Lingo
33 Tacit
35 Homeric wise man
37 With regard to
38 Road deviation
41 Hoopster Unseld
43 Got out of bed
44 Ran for it
45 Neath's opposite
46 Electees
48 Pay dirt
51 Island: Fr.
53 Kett of the comics
54 Hopeless fate
55 Olympics star, '84
56 "Girl —— Dreams"
57 Born as
58 Protrude
61 Mecca journey
63 Nevada city
64 Org.
66 Grown acorn
67 Roman official
68 Slippery one
69 Actor Theodore
71 Aide
72 Biol., chem., etc.
73 Surprised exclamation
74 Yalie's rival
75 Regatta boat
77 Hardwood
78 Kitten's sound
79 African hemp
80 Districts
81 Alas, in Bonn
82 "Keeper of ——"
83 Thaws out
88 Least possible
89 Calpurnia's robe
90 Strong feeling
91 Hope's radio sidekick
92 Wailed mournfully
95 Race segment
96 Ponder, with "over"
99 Copter blade
100 Tessie or Milo
101 Vader of "Star Wars"
103 Top college footballers, '84
104 Oriental nanny
106 Pie plates
107 Orpheus's instrument
108 Walk wearily
110 Curved plank
112 Recede
113 Suffix for corpus



Solutions to last week's puzzles appear on page 130.

"Both great art and great amaretto need passion and patience. But the amaretto also requires perfect almonds."

—Lionello Stock (1866-1948), Founder of the House of Stock



Long before the gentle aging can begin, he scoops a handful of the earth-brown almonds from the burlap bag marked 'Napoli' and places the plumpest one between his teeth. The taste he anticipates is rich and complex. It is one he's been seeking for the last hour. And he has finally found it.

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To this day, Lionello's own words guide his successors:

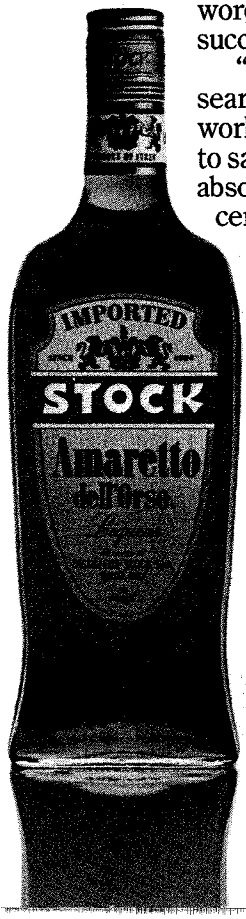
"You must search the world to taste, to sample, to be absolutely certain there are no finer ingredients than the ones we will use to create our prized Stock Amaretto dell 'Orso.®"

Today, Stock's Master Distiller selects the almonds from Naples and Sicily because their soil produces the richest nutmeats. Once they arrive in Trieste, these almonds will be crushed and seeped with exquisite Stock '84 Brandy to lend depth and character. This is then aged in oak casks for roundness and fullness.

The Stock Master Distiller sees to all these details. He will allow no shortcuts, no concessions to quality. His own work is never finished for the process begins again with each day.

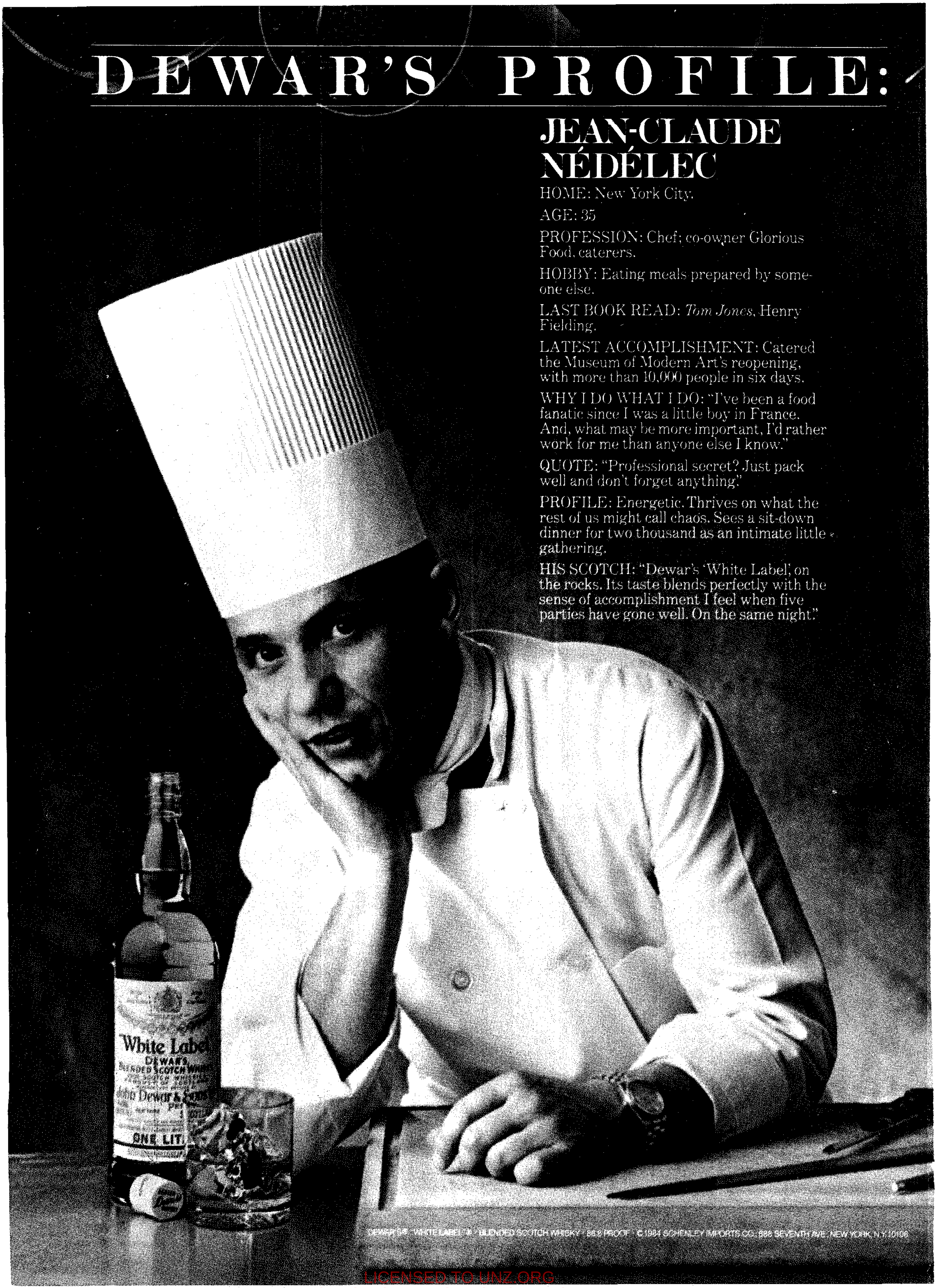
But you would not say our modern Maestro's passion and patience are without their rewards. His joy comes in knowing how much the whole world will love the rich taste of his Amaretto dell 'Orso—an original masterpiece from Stock.

Created by the Italian maestro of fine liqueurs.



SINCE 1884
The House of
STOCK
An Italian Tradition

Imported Stock Amaretto dell 'Orso. 56 Proof. ©Schenley Imports Co., NY, NY, 1984.



DEWAR'S PROFILE:

JEAN-CLAUDE NÉDÉLEC

HOME: New York City.

AGE: 35

PROFESSION: Chef; co-owner Glorious Food, caterers.

HOBBY: Eating meals prepared by someone else.

LAST BOOK READ: *Tom Jones*, Henry Fielding.

LATEST ACCOMPLISHMENT: Catered the Museum of Modern Art's reopening, with more than 10,000 people in six days.

WHY I DO WHAT I DO: "I've been a food fanatic since I was a little boy in France. And, what may be more important, I'd rather work for me than anyone else I know."

QUOTE: "Professional secret? Just pack well and don't forget anything."

PROFILE: Energetic. Thrives on what the rest of us might call chaos. Sees a sit-down dinner for two thousand as an intimate little gathering.

HIS SCOTCH: "Dewar's 'White Label,' on the rocks. Its taste blends perfectly with the sense of accomplishment I feel when five parties have gone well. On the same night."

DEWAR'S® "WHITE LABEL"® · BLENDED SCOTCH WHISKY · 86.8 PROOF · © 1984 SCHENLEY IMPORTS CO. 888 SEVENTH AVE. NEW YORK, N.Y. 10106

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